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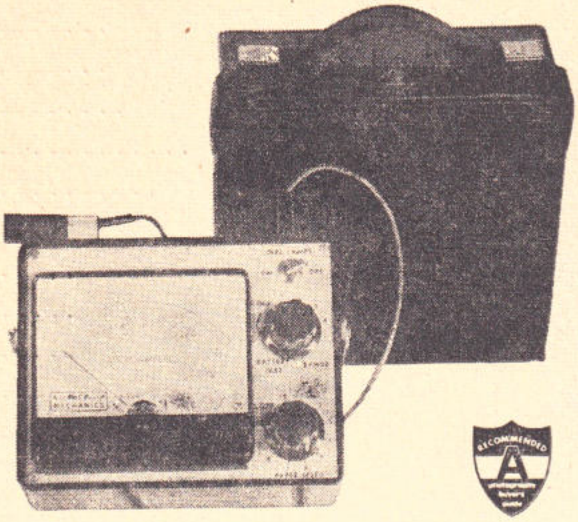

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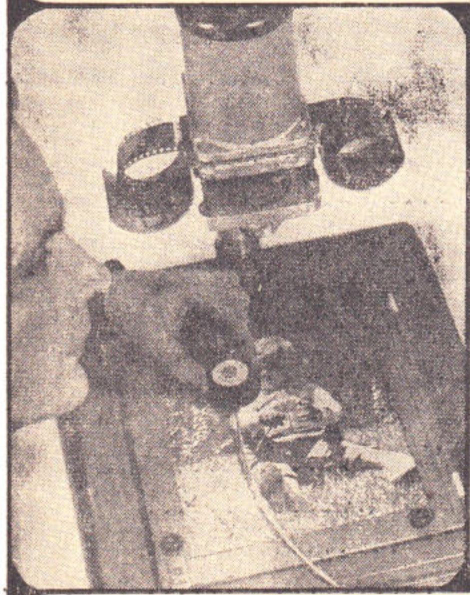

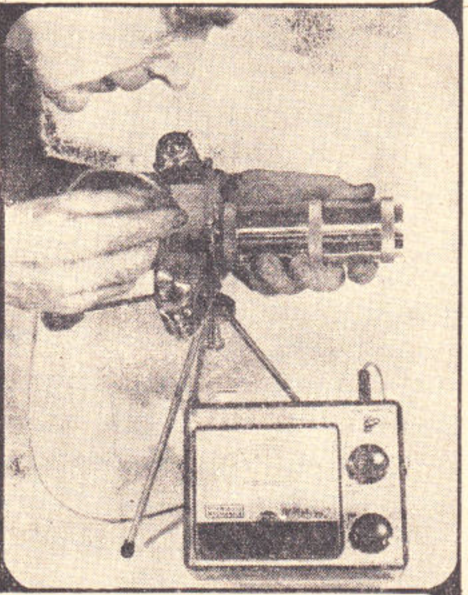

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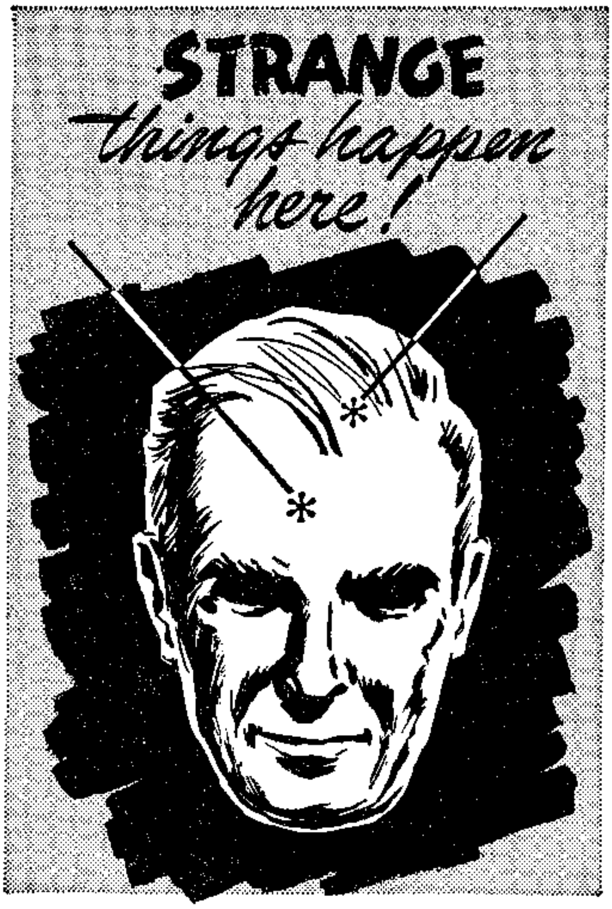

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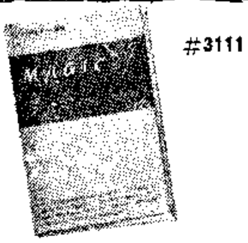

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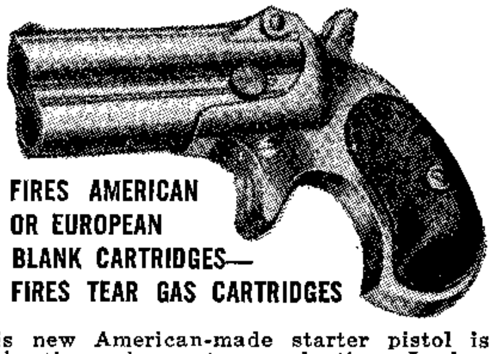

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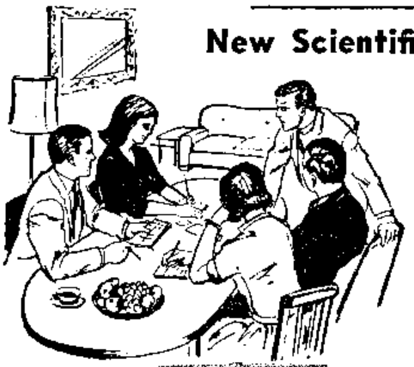

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Greetings

■ A few years ago a leading cigarette manufacturer made good use of the public's fascination for magic tricks and illusions by running a series of advertisements that were headed by the words—"It's Fun To Be Fooled." The advertising copy then presented a popular magic trick as it would appear to an audience, followed by an explanation (with sketches) of how to perform the trick. Needless to say, the cult of amateur magicians grew considerably as a result of the instructions presented in the nationwide cigarette advertisements.

In the pages of **MAGIC** HANDBOOK 1968 Edition we hope to show you that it is not only fun to be fooled, but even more fun to be the performer who does the "fooling." Magic is no longer a "secret" craft. You can buy catalogs from recognized dealers in which you'll find magic tricks and apparatus offered at prices ranging from 25 cents to over a thousand dollars.

Not everyone can develop the skills acquired by the professional magician who has devoted years to the perfection of his art. Nor does the fact that one buys books written by world-famous magicians such as Thurston, Houdini and others mean that professionalism is the goal. The "fun" provided by being able to perform a few tricks before family and friends is more than enough reward for thousands of amateur magicians.

In **MAGIC** HANDBOOK 1968 Edition you'll find a variety of sleight-of-hand tricks, table-top tricks, escape acts, and card tricks. Starting with simple tricks you can perform in the parlor, you'll find more advanced types that will mystify small audiences at your club or school. Finally, reflecting your growing skill and interest, you'll find illusions that have mystified audiences, small and large, wherever they have been presented. Set your own pace—and—HAVE FUN!

—*The Editors*

The amazing case of

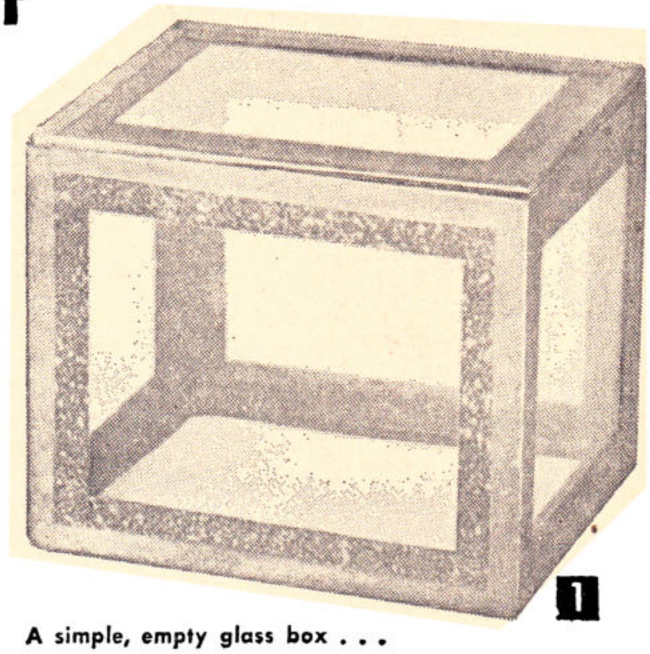
The Crystal Casket

★ First it's empty, then suddenly it's filled with colors

THIS is a very simple trick, but it has the charm of all tricks that accomplish impossible results with deceptively innocent-looking devices.

The performer holds up a small box with clear glass on all sides, showing it to be completely empty (Fig. 1). Then, at a word of command, the box is instantly filled with silks of many colors, apparently derived from thin air (Fig. 1A).

Of course, the casket is not quite so simple as it appears, nor nearly so empty. The trick does depend on a simple device, however—



1 A simple, empty glass box . . .

. . . full of colors!

1 A

one fake wall, held up by a tiny wire catch.

Construction. Make up the box from single thickness window glass, cut to the sizes shown in the Materials List. Butt the joints as in Fig. 2C with each panel overlapping the next. The panels may be joined with the tape that is used to decorate the casket. This is *Scotch*-brand plastic tape, available in many colors. Choose a dark color such as blue for the bottom layer, which should extend ¾ in. on the panel; gold might be a good choice for the top layer, which should extend ⅜ in. (Fig. 2A). This tape is also used to hinge the top panel at the back.

Inside the box the joints are taped in black, securing the glass firmly. This tape should also extend to ¾ in.

A wood brace, ½ in. high and ⅝ in. thick, is fitted across the top of the back panel (Fig. 2C). Drill through the center of this brace with a No. 55 drill, and insert a piece of 18-gage wire, bending the wire as in Fig. 2B for use as a catch. Cover the brace with black velvet. *(Continued on next page)*

MATERIALS LIST—CRYSTAL CASKET

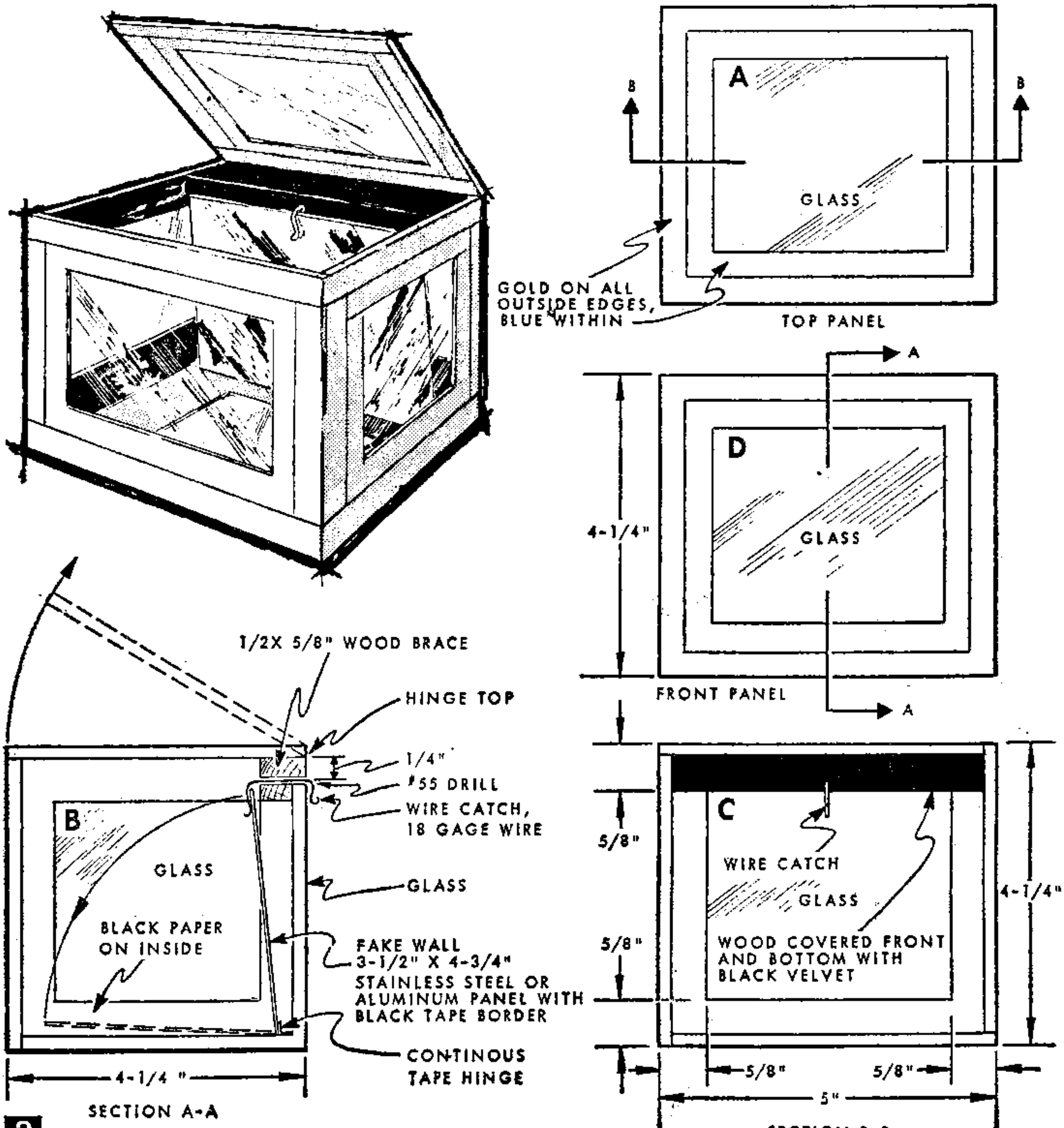
No. Req.	Size and Description
2 pcs.	1/8 x 4 x 4" window glass (sides)
1 pc.	1/8 x 4 x 5" window glass (front)
1 pc.	1/8 x 3¾ x 5" window glass (back)
2 pcs.	1/8 x 4 1/8 x 5 1/8" window glass (top and bottom)
1 pc.	thin gage stainless steel or aluminum, 3½ x 4¾" (fake wall) (can be cut out of an ordinary cookie sheet)
1 pc.	½ x 5/8" wood (brace)
1 pc.	2" x 18-gage wire (catch)
Misc.	*Scotch*-brand plastic tape, colored and black; velvet-type fabric; glue; colored silks

The fake wall (Fig. 2B) is a stainless steel panel, 3½ x 4¾ in., bordered in black tape both front and back to give the appearance of being one of the regular glass walls. Hinge it to the bottom panel with tape just forward of the joint between the bottom and back panels (Fig. 2B).

To prepare for the trick, load the back compartment with several silks and secure the catch. Make sure no silk edges protrude from the edge of the flap.

To Execute the Trick, hold up the box, demonstrating that it is empty. Try not to hold it directly from behind the rear panel, as an observant member of your audience may wonder why your hand does not appear through what is presumably a panel of glass. After you have convinced the spectators, slip a finger up to the wire catch. Give a command, release the catch, and the casket will be suddenly full of silks, as if by magic. Open the top, and bring out the silks.

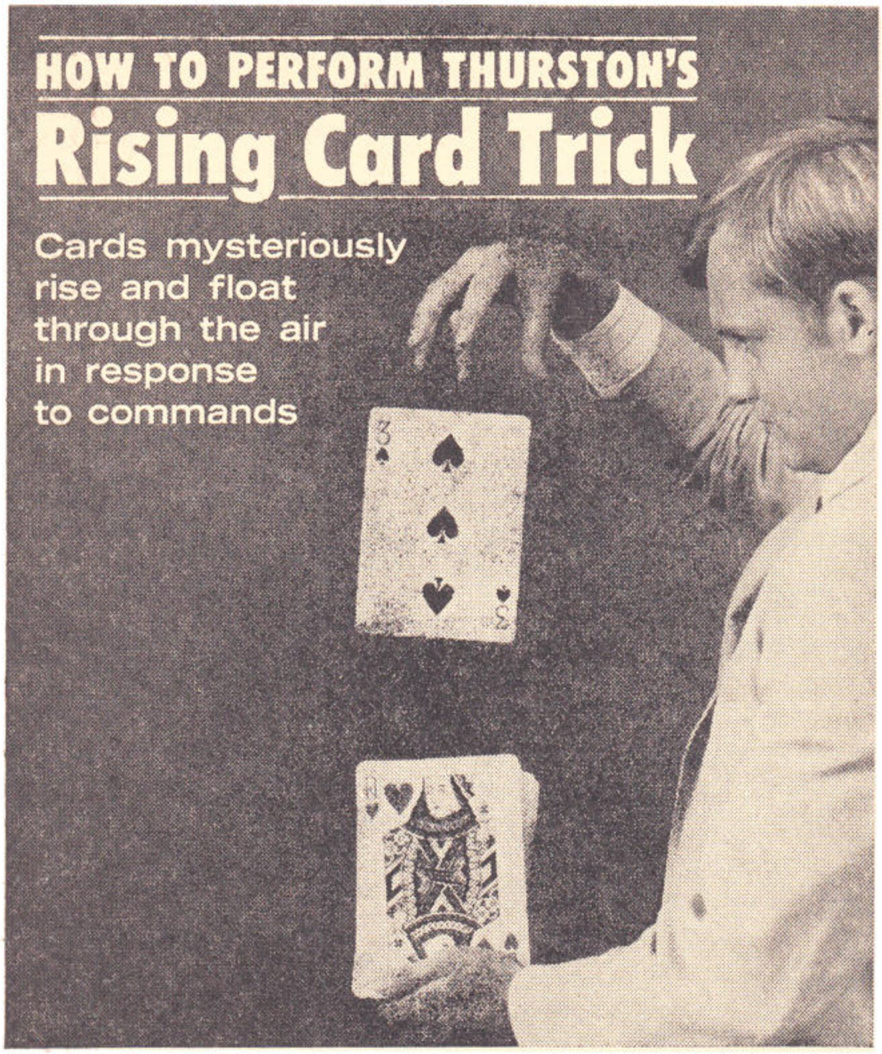
If, at the time you release the catch, you also move the box up and down slightly, you will ensure that the fake will come down: and this movement may also serve to make the gimmick less easily noticeable.—V.D.D.



2 CRYSTAL BOX

HOW TO PERFORM THURSTON'S Rising Card Trick

Cards mysteriously rise and float through the air in response to commands



HOWARD THURSTON, America's leading magician of the 1920s, gained his start to fame and fortune with a vaudeville act in which he featured a new version of the rising card trick. Until then, magicians had had cards come up part way from the pack, each being removed as it neared the top. But Thurston had the chosen cards come all the way from the pack to his waiting hand, some 2 or 3 ft. above. Thurston's cards actually rose gracefully and magically in mid-air, leaving the audience both baffled and impressed.

Early in his career, Thurston gave a special showing of this trick for Leon Herrmann, nephew and successor of the famous Herrmann the Great, once America's number one magician. Leon was fooled by the new rising cards, and Thurston promptly billed himself as "The Man Who Mystified Herrmann," which helped him reach the big time. After his show grew to mammoth proportions, including such huge illusions as the "Appearing Lion" and the "Vanishing Automobile," Thurston still featured the "Rising Cards" and made a great act out of it.

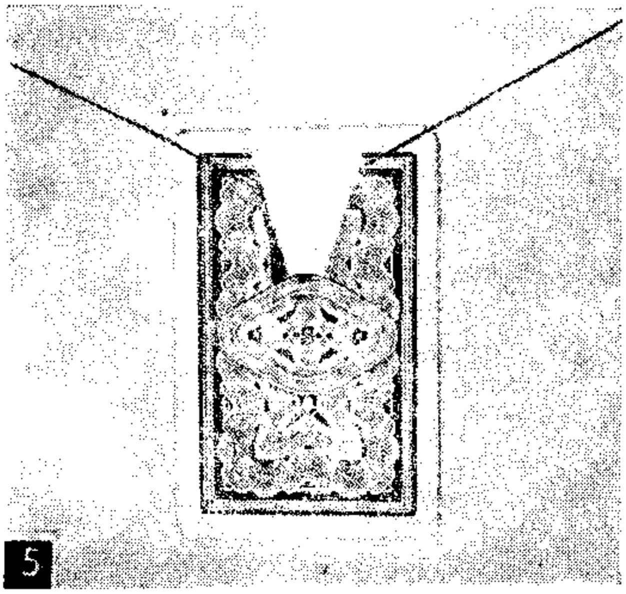
While the trick requires a special setup for the stage, involving the aid of assistants, it can easily be adapted to platform or even home presentation, as a one-man operation.

A Long Thread of thin black silk, running from wall to wall is the first requirement. On a platform, the thread can sometimes be run from one wing to the other. In a large room, it can run between opposite walls, near one end; in a small room, the magician can work in a corner and can rig the thread accordingly.

The thread should run a few inches above head level, so you can walk under it. One end is simply tied to a large tack or small nail which is driven into the wall; the other end passes through a screw-eye and continues down almost to the floor, where a fishing sinker is tied to the end, keeping the thread taut (Fig. 2).

A bookcase, hanging drape, or even the edge of a picture frame can be used to hide the screw-eye. Tall screens may be used as "wings" for an improvised stage, or a divided curtain can be hung from a rope in front of the thread. It is simply a matter of keeping the "hook-up" unnoticed, and having a background sufficiently dark or variegated so the thread cannot be seen (Fig. 1).

You will need five special playing cards, which are easily prepared. From odd cards —like jokers—cut triangular tabs, measuring



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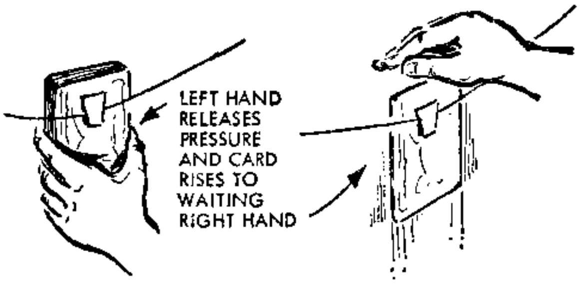
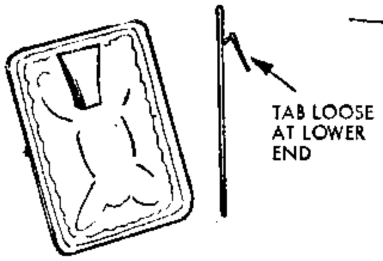
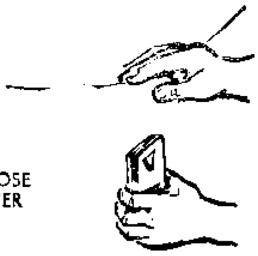
The thread is slipped beneath the point of the tab on the back of the card, and the rise is ready to begin.



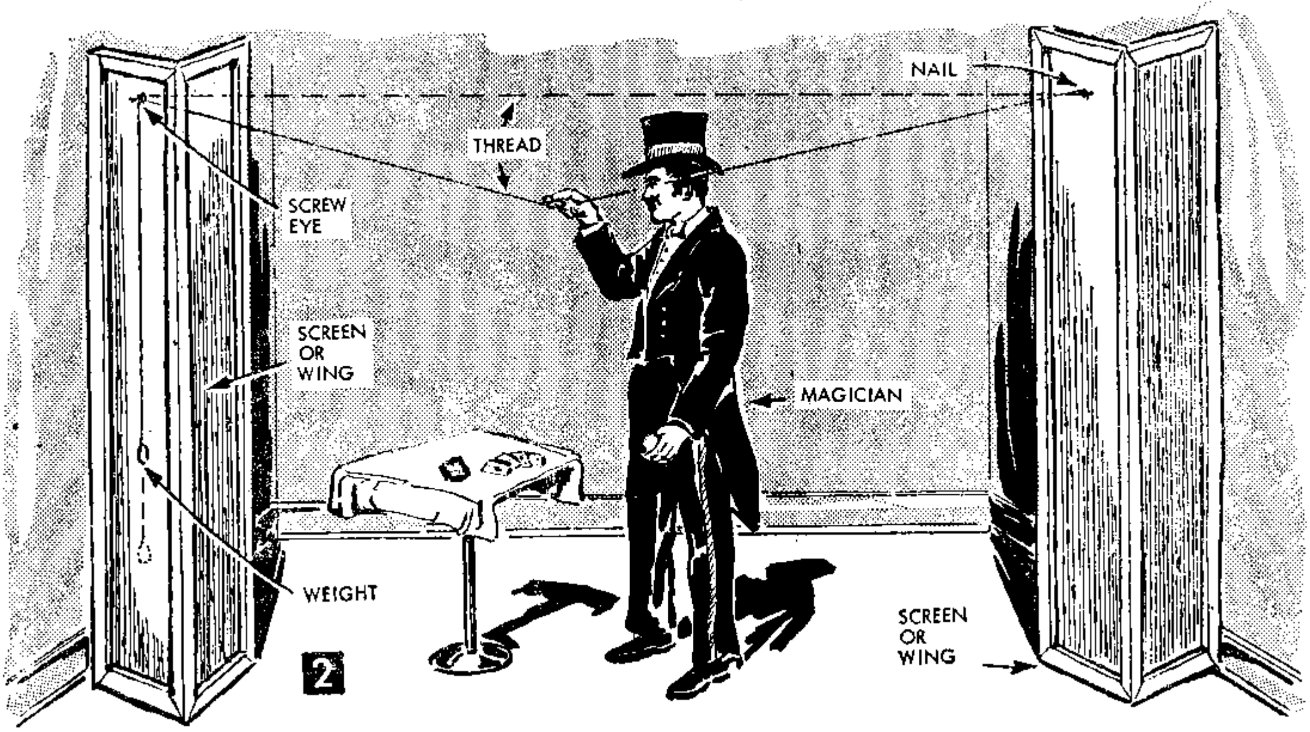
5 A THREAD ENGAGES TAB B



3 SPECIAL CARD WITH TAB ON BACK (FIVE OF THESE)



4 RIGHT HAND BRINGS THREAD DOWN TO PACK IN LEFT



2

1 in. to a side, and paste one near the top edge on the back of each special card. Only the top portion of each tab is pasted, the point being downward, and loose (Fig. 3).

The five special cards—say the Jack and Ace of clubs, 2 of diamonds, 8 and Queen of hearts—are placed face upward on the table. In front of them (toward the audience) put the card case. On the case set a face-down pack of cards, made up of duplicates of your prepared cards, in the rotation J C - 8 H - A C - 2 D - Q H, repeated throughout, with a few odd cards at the bottom. These cards have no tabs; they compose what is called a "five-card forcing pack" and since it contains nine or 10 duplicates of each card, it requires that many extra packs to make it up.

Performing the Trick. Start by picking up the forcing pack and walking forward while you spread the pack face down, inviting a spectator to touch any card he wants. Have him remove that card and the next four, either above or below it, and distribute them among other persons. Due to the rotation, any cluster of five cards will match your set with the tabs. Have the chosen cards pushed singly into different parts of the pack, and return to the table.

Lay the pack *face up* on the set of prepared "tab" cards, then pick up the card case and lay it aside. Pick up the pack, the special cards with it. Hold the pack upright in the left hand, with the "odd" bottom card facing the audience. Be sure that the tab ends of

MATERIALS LIST—RISING CARD	
No. Req.	Size and Description
1	"5-card forcing pack" made up of five chosen cards repeated 9 or 10 times, and a few odd cards
1	3-oz. fishing sinker
Misc.	thin black silk thread, nail, screw eye, glue

your special cards are toward the top, in back.

Stand just in back of the thread. Raise your right hand above the pack and call for a card to rise. When none respond, bring your hand down, snap your fingers and raise the hand again. This time, go higher and engage the thread with your fingers, bringing it down to the pack (Fig. 4). This time, square the cards and tap them. In so doing, your right thumb works the thread beneath the point of the tab on the top or back card of the pack (Fig. 5). The left hand grips the pack, fingers in front, thumb at back, while the right hand goes up and makes another finger snap.

Now the left hand relaxes pressure (Fig. 5A) and the card sails up to the right hand (Fig. 5B), the sinker providing the motive power by hauling the end of the thread downward. The right hand deliberately brings the card down and sets it at the front of the pack, where it is retained by the left forefinger, so that it projects above the rest, while the chooser identifies the card.

The right hand disengages the thread and hooks it beneath the tab of the card now on the back of the pack, then pushes down the card at the front and is raised above the pack again. Another command: the left thumb eases pressure, and the second card does a se to the right hand.

Continue the process until all five cards ave risen, and when the last card is brought down, simply detach the thread and let it go up and out of the way. The final card is identified, and you lay the pack aside.

Experiment will show the proper amount of weight for an effective rise. Since the weight must be at one side, making the cards rise at an angle in that direction, it is best to have it at the right, making the slant less noticeable, as the cards come toward the right hand. With a long thread, you can work closer to the right wall or wing, thus bringing the thread down at a sharper angle and making the rise more vertical.

Note: In making up a "forcing pack" it is possible to use Pinochle packs—which have two of each card—so that with only five packs you can form the necessary sets.

When Working with an Assistant, a forcing pack is not needed. Instead, an entire pack of "tab" cards is prepared and is laid out on a table, according to suits and values. This is offstage, and the assistant waits there, with a tray on which he has an ordinary pack of cards in its case.

The magician asks people to call the names of cards and, as he repeats them, the assistant picks out the proper tab cards and lays them in a face-up pile on the tray, close to the rim where they will not be seen. He brings the tray on, and the magician takes the ordinary pack from its case and shuffles it, taking care to finish with an "odd" card on the front.

He then lays the pack face up on the tray, on top of the tab cards. He picks up the card case from the table, drops it on the tray and takes the pack again, this time picking up the special cards as well. The chosen cards then rise from the pack, which is later placed on the tray and carried off by the assistant.

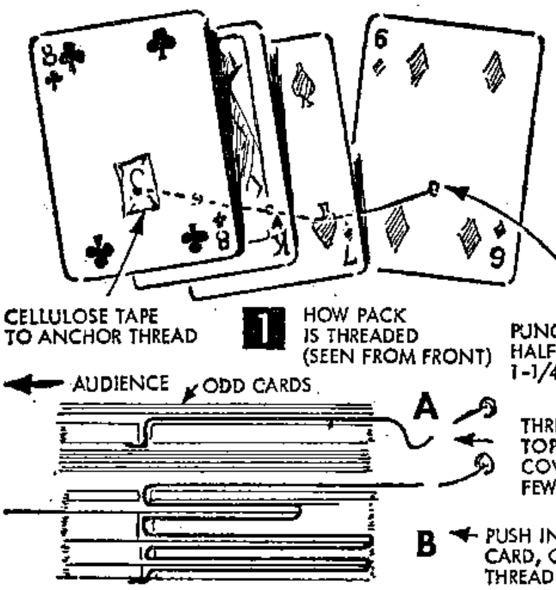
An Alliance of Kings

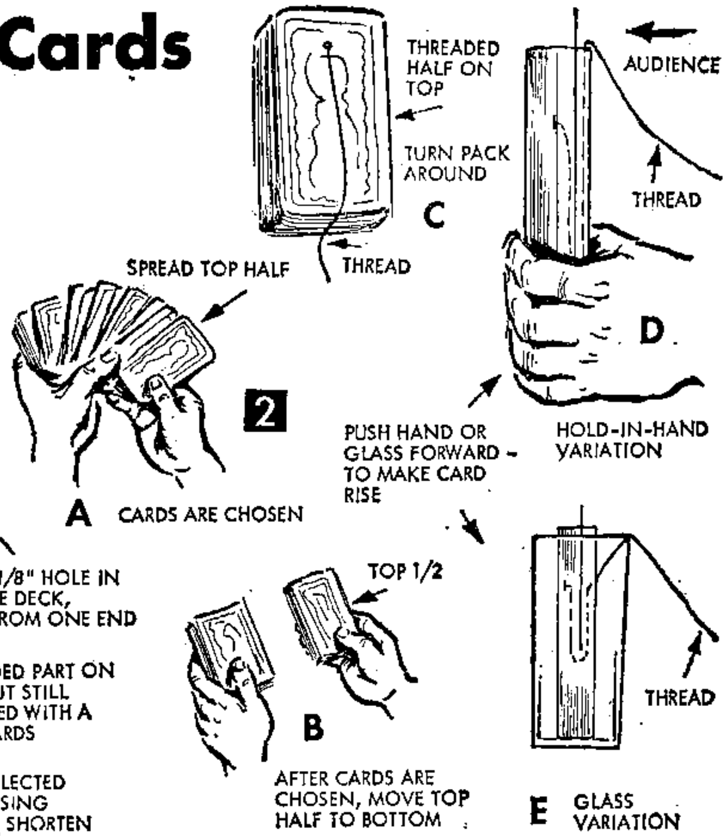
• These four kings always turn up together, no matter how distributed—if you do the necessary stacking. Exhibit four kings fanwise, then place them, face down, on top of the pack. Take up the top card, show it to be a king, and place it on the bottom of the deck; take off the next two, one at a time, and insert them anywhere in the pack. Have someone cut the pack and put it back together. Look through the deck and show all four kings to be together again.

Behind the second king from the rear (in the fan) were secreted two other court cards. They won't show if you hold the fan carefully when exhibiting it. Be careful, also, not to let your audience see the extra kings in the deck at the climax of the trick. The effect trick could be heightened by permitting the audience to look through the deck before the trick begins, while you are holding the kings, to show them that there are no extra kings in the pack at that point.

Close-up Rising Cards

★ An ingenious substitute for Thurston's more elaborate version, if conditions restrict





MAKING cards rise out of the pack is always impressive, no matter how it's done, so if you haven't the facilities or space to do it Thurston's way—described on the previous pages—here's a simple, very effective version you can perform almost within reach of the persons who select the cards.

The magician spreads a pack of cards and lets two or three people draw cards from it. Then he pushes the cards back into the pack as he holds it tilted upward. One by one, the chosen cards come forth from the pack.

A Special Deck Is Needed. To prepare it, punch a ⅛-in. hole in half of the cards, exactly 1¼ in. from one end and midway between the sides. If you do not have a ⅛-in. punch, the ¼-in. size will do; the important thing is to have the holes line up exactly.

Run a black thread through the holes from back to front. Coil the front end slightly and attach it to the top-threaded card with a small square of cellulose tape as in Fig. 1. Arrange this group of cards so that the threaded end is toward you. On top, place the remainder of the pack, consisting of the ordinary cards. Attach the loose end of the thread to a belt strap or a coat button.

Allow about 18 in. of thread for a three-card rise; about 12 in. if only two cards are to emerge. The thread gives sufficient leeway for you to place the pack in your inside coat pocket until needed, which is a very nice feature of the trick.

In the Beginning, bring out the pack, extend it, and let up to three persons take a card as you spread them (Fig. 2A). Be careful, however, only to spread the upper half, so that no one can take a card from the threaded section. While the volunteers are looking at their cards, move about half of the cards from the top of the pack to the bottom, so that the threaded portion is on top (Figs. 1A and 2B), but is still covered by a few of the unstrung cards. Also turn the pack around so that the threaded end is *toward* the audience (Fig. 2C).

Now, take one chosen card and push it into the pack just above the center. Since this enters the threaded section, you will shorten the thread as the card is fully inserted (Fig. 1B). Push the next card in a little bit above that and then the final card, still closer to the top of the pack. This takes up most of the slack, but all is now ready for the rise.

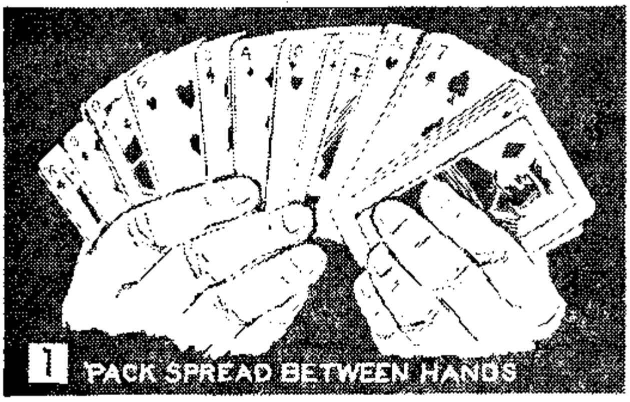
You have a choice of two variations, both equally simple. In one, hold the pack upright in the left hand (Fig. 2D), which is cupped around the lower half of the pack. As you move the hand forward, an action which takes up the slack in the thread, the cards will rise in an impressive manner, one after the other.

As they emerge, take each card from the pack with your right hand. They will prove to be the very cards selected. Afterward, place the entire pack in your inside pocket.

For another method of presentation, put the pack in a narrow glass (Fig. 2E) and move it forward. The sides of the glass will guide the cards upward. In this case, however, be sure to move all unthreaded cards to the front of the pack before you start the rising process. Otherwise, these untouched cards may rise, too, since you have no grip upon the pack itself.

How to vanish and find any card with

The Mental Pack



THE magician grips a pack of cards upright in his left hand and riffles the upper end of the pack with his right thumb, showing that the cards are all different. Next he turns the pack around and riffles the cards again, showing that the backs are all the same—an ordinary pack.

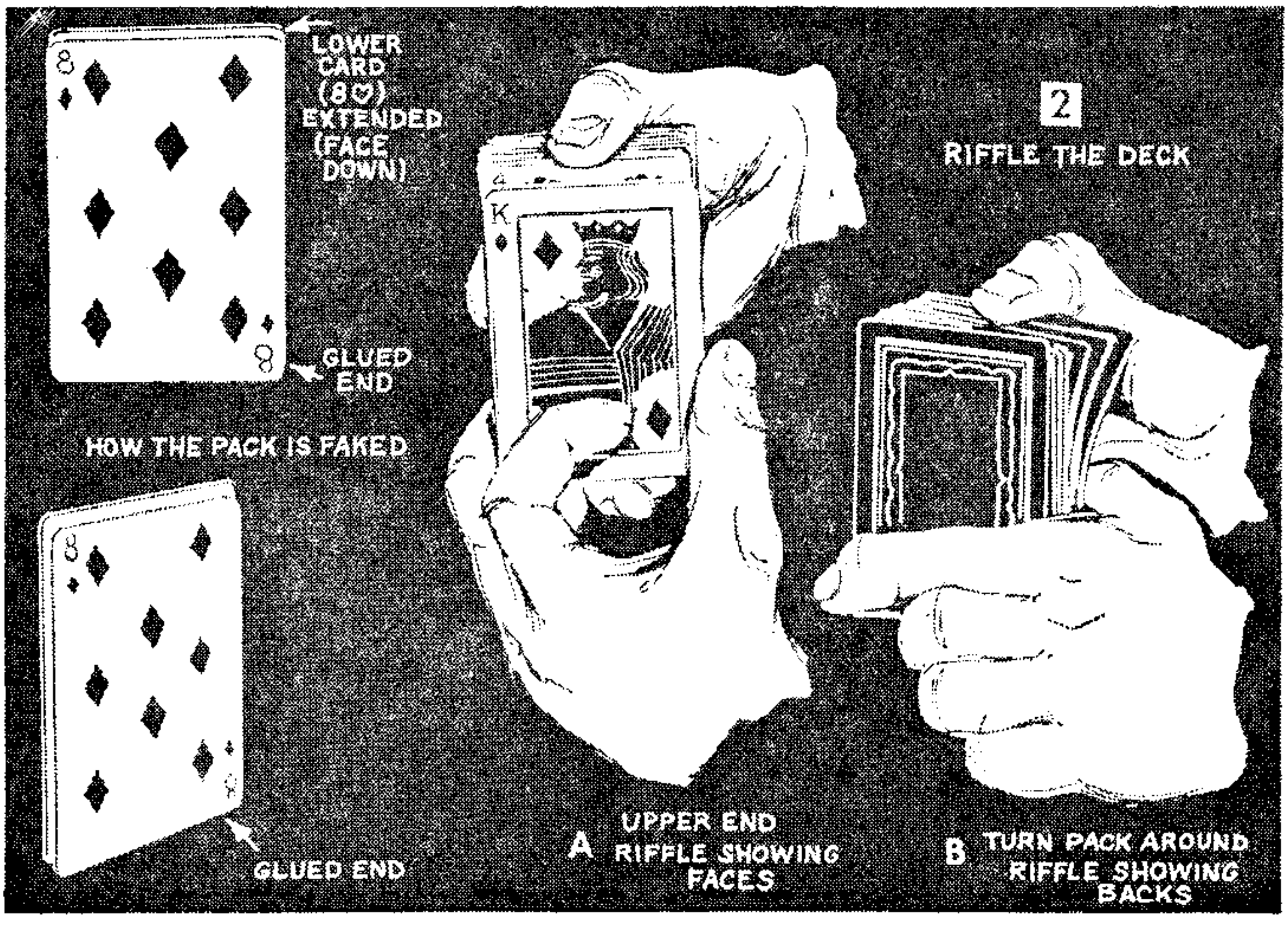
He then spreads the cards face up across the palms of both hands and asks a member of his audience to remember any card he sees, but without naming it. The magician turns away while this person whispers the name of his card (say, the six of spades) to the others.

Again the magician spreads the pack, and *the chosen card is gone.* The magician asks the name of the card, and goes through the pack, but there is no sign of it. Therefore he puts the pack behind his back and a moment later brings it out again. He turns the pack face up, and there is the missing six of spades!

A Special Pack makes this simple trick possible. It can be easily made, but the work must be neatly done. Take an ordinary pack with *white margins at the edges* of the backs (this is important), and arrange the cards in corresponding pairs; that is, two red 10s pair (10 of diamonds and 10 of hearts), as do two black kings (king of clubs and king of spades). Sort the whole pack into 26 such pairs.

Glue each pair of cards back to back, along a narrow strip at one end only, as in Fig. 2. Let one card in each pair extend 1/16 in. beyond the end of the other: this must be exact, with the side edges of the cards perfectly aligned. Use just enough cement to do a good firm job.

The loose ends of each pair of cards will have an extended white margin. Lay the cards on a table with the glued ends toward you, the long-margin ends away from you. Place the joker, face down, on top of the



pack; all of the cards will then appear to be face down.

Performing the Trick. Pick up the pack with your left hand and tilt it up so the audience can see the face of the card on the bottom. Riffle the upper end of the deck with your right thumb, and only the "long" cards will flip by, showing faces only (Fig. 3A). Turn the pack around and riffle it: this time, only backs will show (Fig. 3B). The pack will seem normal.

Turn the pack over again so that the long cards are face up. Now spread the cards from hand to hand (Fig. 1), showing them separately; only the face-up long cards will be seen. Have someone select a card mentally (as, the six of spades).

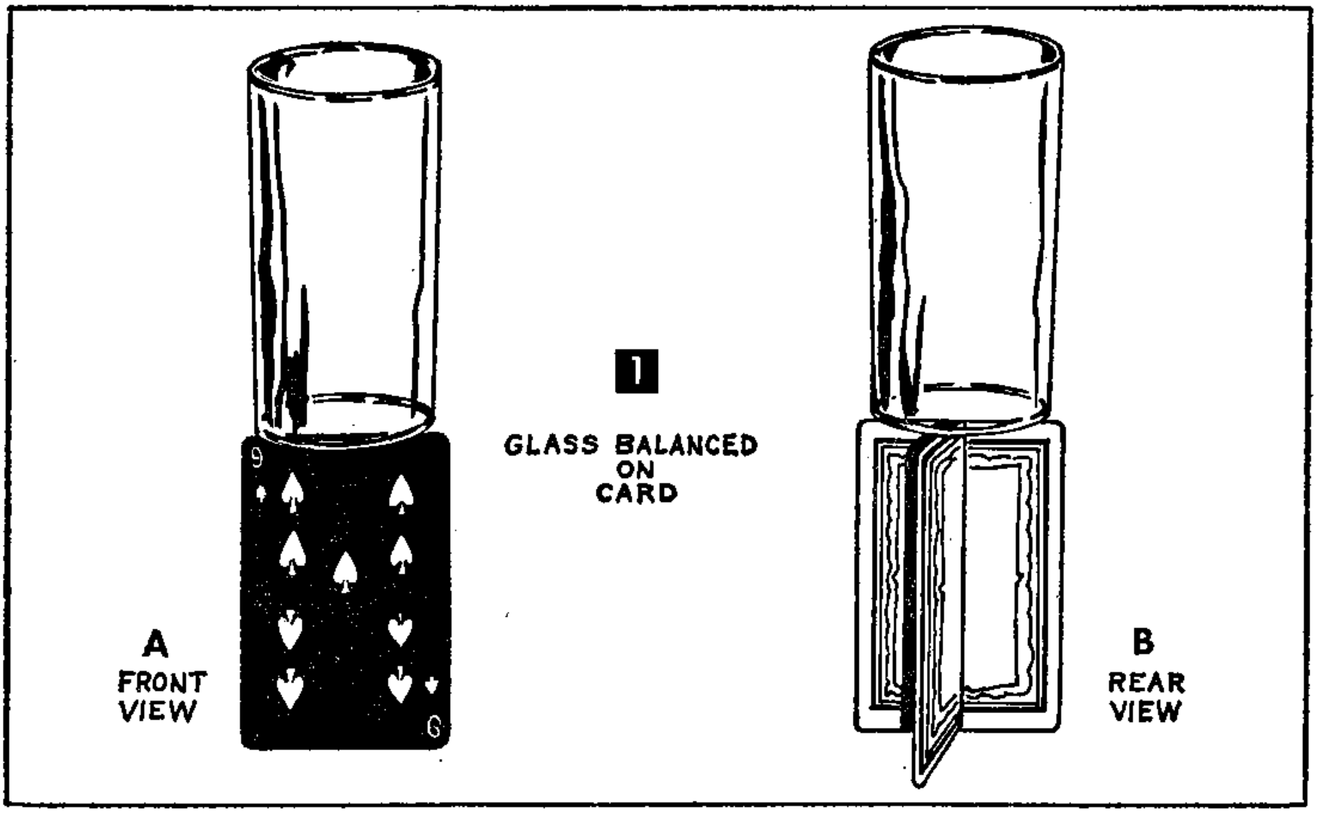
While he whispers it to others, turn away, and quickly turn the pack over, putting the joker face up underneath. This brings all the short cards face up. Show the pack and spread the cards, telling the chooser to look for his. He won't find it, because it is now among the long cards, which are all face down.

When he is convinced that his card is gone, ask him to name it. He says, "six of spades," and you look through the pack, only to find that it is really gone. But you are actually looking for its mate, the six of clubs. When you come to it, push it a little way out from the rest.

Now put the pack behind your back, draw out the projecting six of clubs, and put it on top of the pack, turning it over as you do. This brings the six of spades face up on the pack. Remark that it's odd no one could find the six of spades by looking for it, because all you have to do is feel for it. Bring out the pack, and there it is.

Defy gravity with a

Glass Balanced on a Card



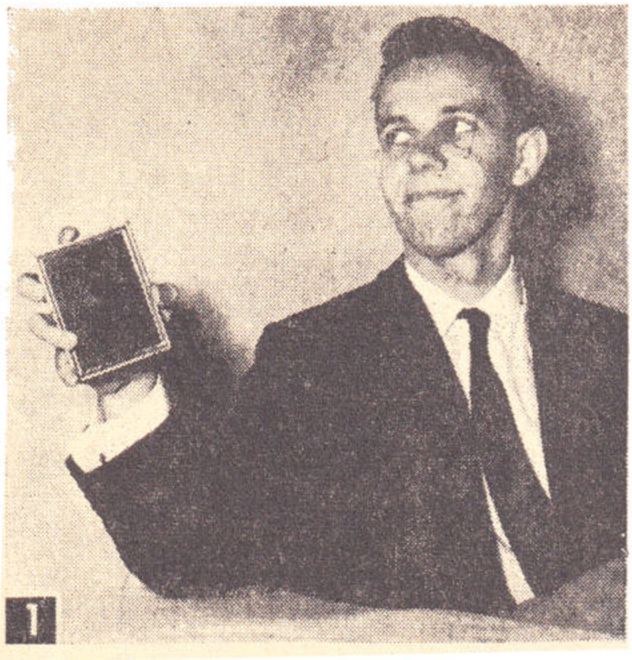
THIS looks like a difficult trick, but it's very easy. The magician sets a card upright on the table and places a drinking glass on the upper edge with his other hand. When he takes his hands away, the glass remains balanced on the card (Fig. 1A). It stands upright on its own.

After doing the trick, the magician shows the audience that the glass is an ordinary one, and he exhibits the card, back and front, to prove that there is no trickery involved.

Yet trickery there is. The card is a special one, of double thickness, with one half of the back consisting of a flap. When the flap is pressed flat, you can show the card front and back without revealing the deception, both before and after doing the trick. While setting the glass on the card, you secretly swing the flap back, as in Fig. 1B. This forms a stand upon which the glass rests.

The puzzle of the

Appearing Card in a Frame



Here we have a completely empty frame . . .

. . . but, with the help of a magic handkerchief . . .

TRULY magical is the sudden appearance of a playing card in a small glass-fronted picture frame. And the mystery cannot be solved by members of the audience even though they examine both frame and card on completion of the trick. Yet the equipment used can be made up very easily from an ordinary gilt-edged frame, size $3\frac{1}{2} \times 4\frac{1}{2}$ in.

Such frames consist of three simple parts: 1) the frame itself, with slotted sides and one partly open end; 2) the glass, which slides into the groove and then drops to the front of the frame; 3) the cardboard backing, which goes into the groove and holds the glass in place.

To convert the frame to magical use, you will need two other items: a sheet of thin colored paper to cover the interior of the cardboard backing, and a small piece of taffeta or rayon of a matching color.

Cover the inside backing with the colored paper—dark blue is a good color—and carry the ends of the paper over the top and bottom, forming narrow bands on the outside backing. Glue this paper firmly in place. Next, cut the piece of fabric to the exact width of the cardboard backing, but 1 in. longer so that it can be carried over the top edge and a little way down the outside of the back.

MATERIALS LIST—APPEARING CARD IN FRAME

No. Req.	Size and Description
1	$3\frac{1}{2} \times 4\frac{1}{2}''$ gilt-edge picture frame
1 pc.	$4 \times 5''$ thin colored paper (dark blue, brown, or maroon)
1 pc.	$3\frac{1}{2} \times 5\frac{1}{2}''$ taffeta or rayon (same color as paper)
Misc.	glue

Prepare the frame as follows: slide the glass into the frame. Hold the frame with the glass downward and slide the cloth into it. Lay a playing card face down upon the fabric. Slide the backing (colored side down) into the frame. An inch of fabric will project at the top, so bend it over and work the edges firmly beneath the back portion of the frame.

The frame can now be shown freely; it will appear to be absolutely empty (Fig. 1), as the fabric showing beneath the glass looks like the cardboard backing, although it actually conceals a playing card beneath it.

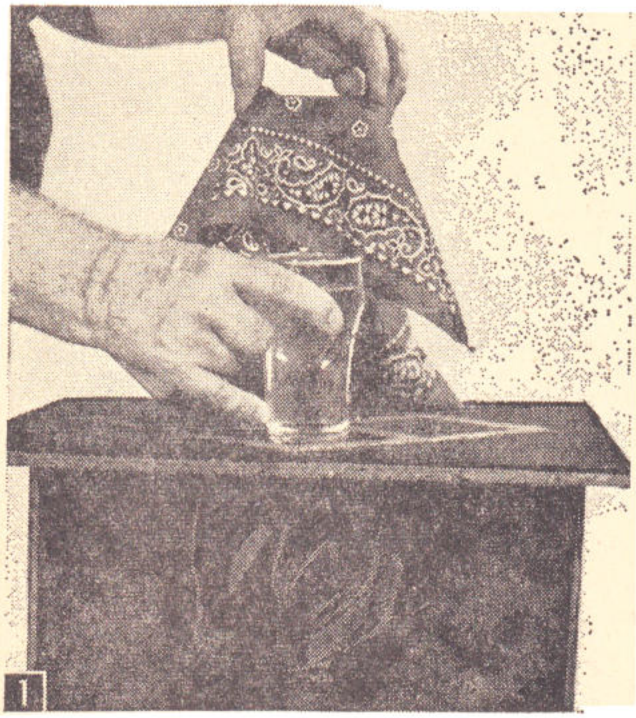
Hold the frame upright in the left hand, its front toward the spectators. Cover it with a handkerchief. Gripping the handkerchief above the frame, the right thumb and fingers must also grasp the projecting fabric, working it into the fold of the handkerchief. When the handkerchief is pulled away, the fabric comes with it, revealing the playing card.

Hand the frame to the spectators for immediate examination. The fabric is simply laid aside with the handkerchief, its presence unsuspected.

Note: Many stock frames have a cardboard leg attached to the outside backing, so they can be set up like an easel. Remove the leg or use another sheet of cardboard for backing, for the purposes of this trick.

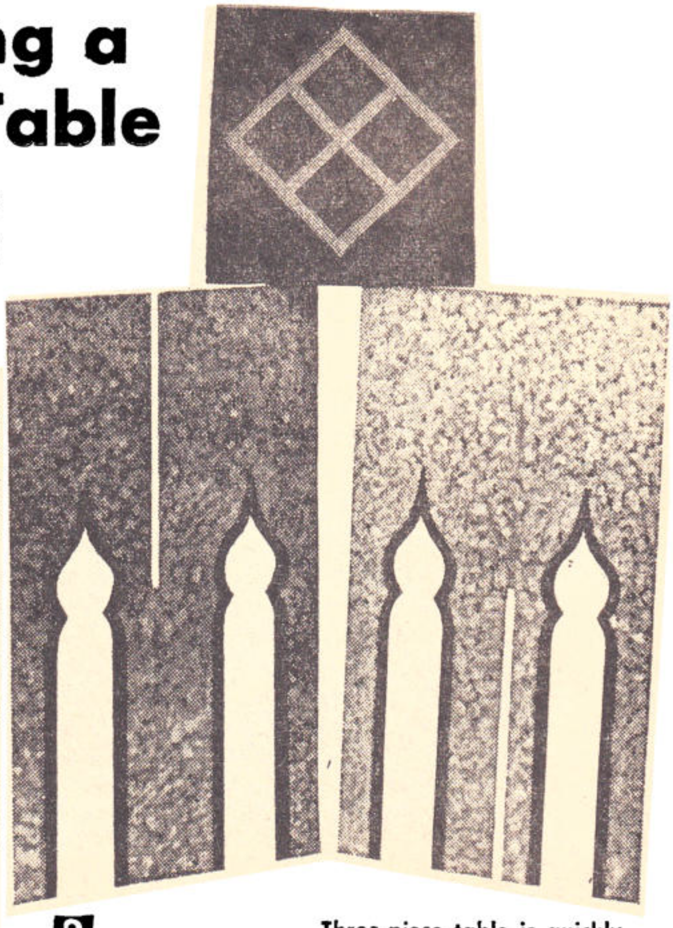
Building and Using a Magic Black-Art Table

★ **Make one of the magician's most practical tools out of a composition board—it will help you during every stage of your act**



1

Magician in act of vanishing a nearly full glass of water. Audience on other side thinks he is holding glass in handkerchief which conceals the real action. He's actually holding a ring, of same diameter as the glass top, which is sewn inside 2-ply silk.



2

Three-piece table is quickly set up or dismantled.

SPECIAL tables are an important adjunct to a magical show. They have eye appeal and add an atmosphere to the performance. But while the audience regards them as purely ornamental, they serve a highly important purpose for the magician. The best known example is the popular "black-art table," designed for easy disposal of various objects as in Fig. 1.

This innocent looking piece of furniture will swallow up a multitude of things you want to disappear during a show. Its success depends on a top with a well cut into it and your ability as a craftsman to conceal it.

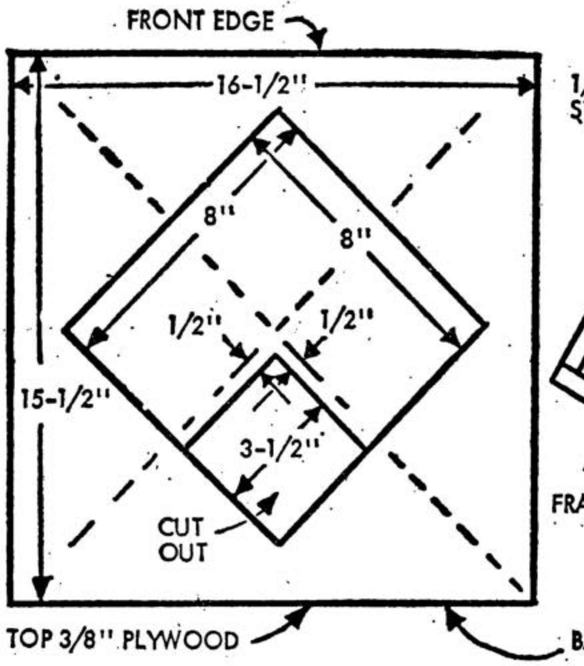
Elaborate black-art tables can be made with comparatively little difficulty but none are more effective than the very simple version shown knockdown in Fig. 2. Top and base can all be cut out of a ⅜-in. plywood or particle board. Natural finish of the latter furnishes a better background where concealment is important.

Cut the Plywood Top as in Fig. 3A and mark off the two diagonals as guide lines from which you can lay out a diamond-shaped figure measuring 8 in. on each side. In the diamond formed nearest the back, scribe lines ½ in. back from the diagonal guide lines to form a 3½-in. square. Cut out this square to make a straight-edged hole through the table top.

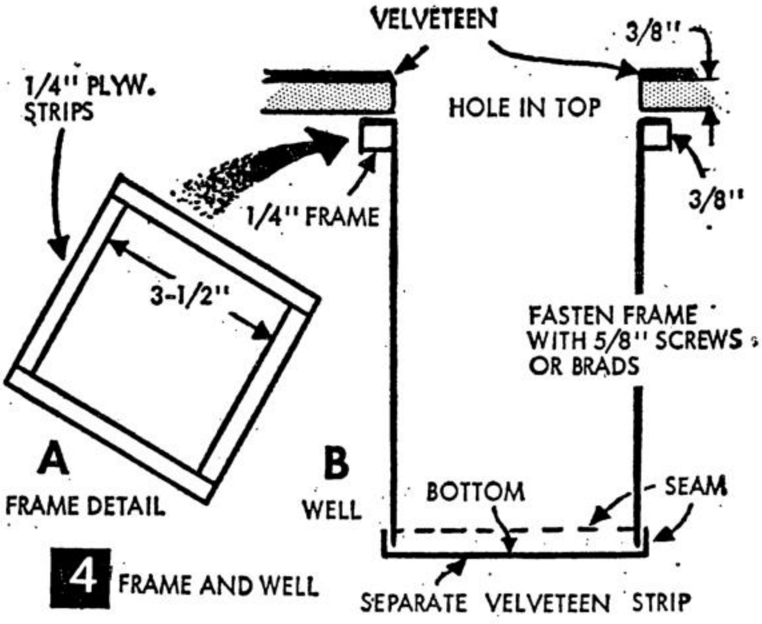
Cover the top with a piece of black velveteen which is 1 in. longer and wider. Center this and tack down the ½-in. margin around each edge. Cut two cross-slits in the velvet above the hole so that the cloth will drape through in pointed flaps. Work these down past the edges of the cutout, tack in place underneath and cut off any surplus.

Build a small frame of 3½ in. square inside measure to fit under the top opening as in Fig. 4A; scrap pieces of ¼-in. plywood will do. Into the frame fit a square-walled pocket made of the same velveteen installed on the top. This pocket will require a 15-in. strip of the cloth, allowing 3½ in. to each side, plus 1 in. extra for tacking or overlapping edges on top of the frame as well as to form a seam at one corner of the squared pocket.

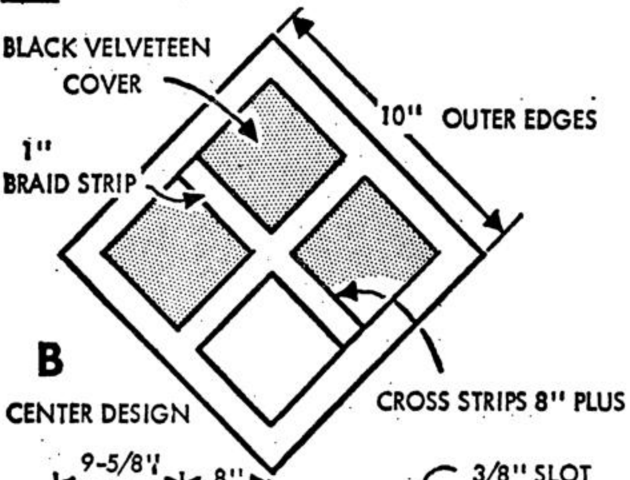
Width of the strip depends on how deep you want the pocket. For a 6-in. depth, you'll need a strip 7 in. wide to allow for tacking to the frame and for a bottom seam. The latter is firmly sewn to a bottom piece of the same



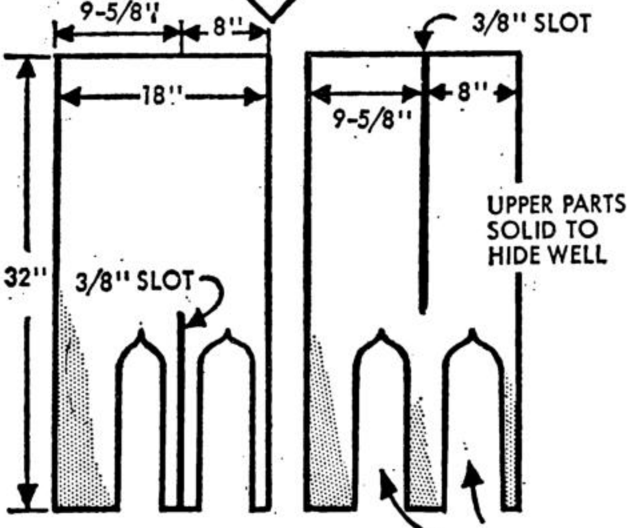
3 **A** TABLE TOP DETAILS



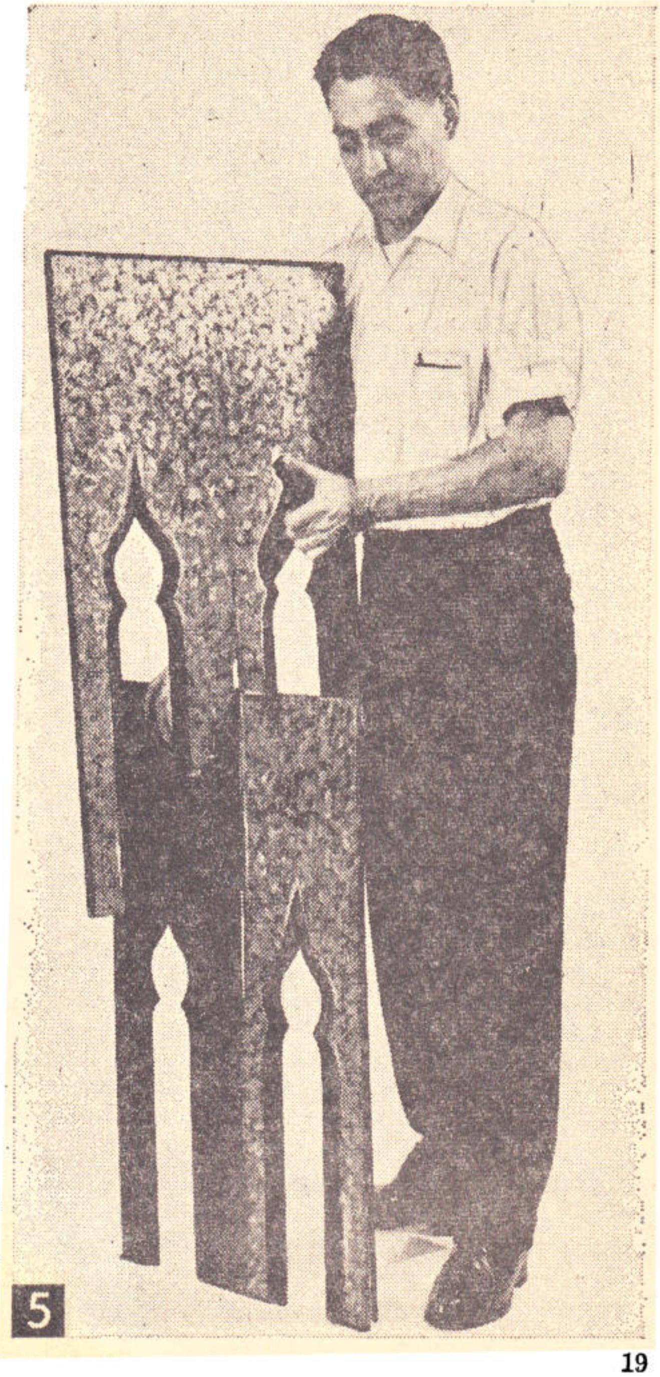
4 FRAME AND WELL



B CENTER DESIGN



C TABLE LEGS (3/8" PLYWOOD)



Leg sections slide together to form strong base. Solid area is intentionally large to hide well of size sufficient to hold several "vanished" articles.

MATERIALS LIST—BLACK-ART TABLE

No. Req.	Size and Description
1 pc.	3/8 x 36 x 48" plywood or particle board (top legs)
1 pc.	24 x 24" black velveteen (top cover, well)
1 pc.	1" wide x 5' gold braid (form for diamond pattern)
1 pc.	1/2" wide x 5 1/2' gold braid (to run around top's side edge) (above 3 items available in yard good stores, mail order houses)
Misc.	black thread, 1/4" plywood scrap, 1/4" tacks, 5/8" brads or screws, 1" long *fh* machine screw with wing nut, paint, decals, or other decorations, glue

material, cut about 5 in. square. Now attach frame and pocket with 5/8-in. brads or screws. This is termed a well because it is left open at the top.

To Conceal the Well, sew gold braid or ribbon 1 in. wide along\lines of the diamond pattern, which will establish a pattern of four diamonds the size of the well opening. Cut cross strips a trifle over 8 in. long so that you can tuck ends under 10-in. long outside strips.

While one of the four black squares showing on the tabletop is the well, it will be invisible to others since the contrasting braid masks the edges. Check to see that there is no break visible in the velveteen.

If you've done a good job, you would have difficulty finding the well yourself if it were not for the simplicity of the pattern. Magicians have been fooled by more complicated patterns with three or four times as many diamonds.

Build a base of two slotted crosspieces as in Figs. 2 and 3A. They go together easily as in Fig. 5 to form a sturdy support, which can be cut to hide as long a well as you want. Note that the 3/8-in. wide slots are sawed off-center, providing 8-in. wide portions in front and 9 5/8-in. portions toward the back.

Cut the bottom parts of the base to form ornamental legs with the design of your choice, after checking to see that the well will remain hidden.

Paint the base red, with gold decorations and dark stripes along the cut-out legs. To hold top firmly in place, attach a small angle iron at an inner corner of a side leg and flush with the top at a point under a braid line. Move the braid temporarily and drill a hole through the top for a flathead machine screw 1 in. long. Whenever you set up the table, pass the bolt through the angle iron on the base and fasten with a wing nut.

To Vanish Small Objects in the black-art table, simply let them drop into the well. For example, if a ball is on the table in front of the well, you can pretend to pick it up, cover it with your hand, and push it into the well, while your hand continues upward as if it were still carrying the ball.

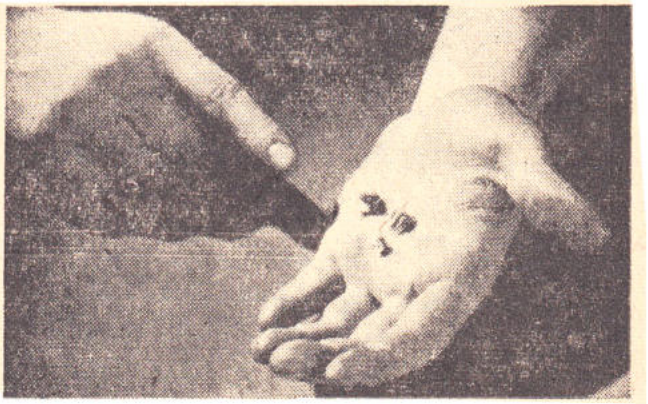
Exchanges are similarly handled, by concealing one object in the hand and pretending to pick up another that is lying on the table. The latter can then be pushed into the well and the hidden object brought to view instead.

Articles can also be "produced" from the well. A bundle of "spring flowers" can be fixed with a threaded loop and placed in readiness. After producing some silks, you can drop them on the table above the well. In gathering the silks, you can lift the hidden bundle along with them. When the bundle is released, the flowers spring open and appear from amid the silks.

To get rid of a palmed object, keep your wand handy on the table in front of the well. As you pick it up, you can drop the object in the well. Similarly, you can dispose of articles such as silks and blocks that are hidden in a tube. When the tube is set upon the table, the hand pauses momentarily above the well, letting the hidden article fall. The hand can then move a little further, and place the tube upon the solid part of the table, from which it can be lifted later and shown to be empty.

A pair of black-art tables make a very attractive setting for an elaborate show. They should be placed far enough apart for the magician to work back and forth between them, putting apparatus on one table or the other at his convenience. By having a well in each table, one vanishing act can quickly follow another.

The Reappearing Ball

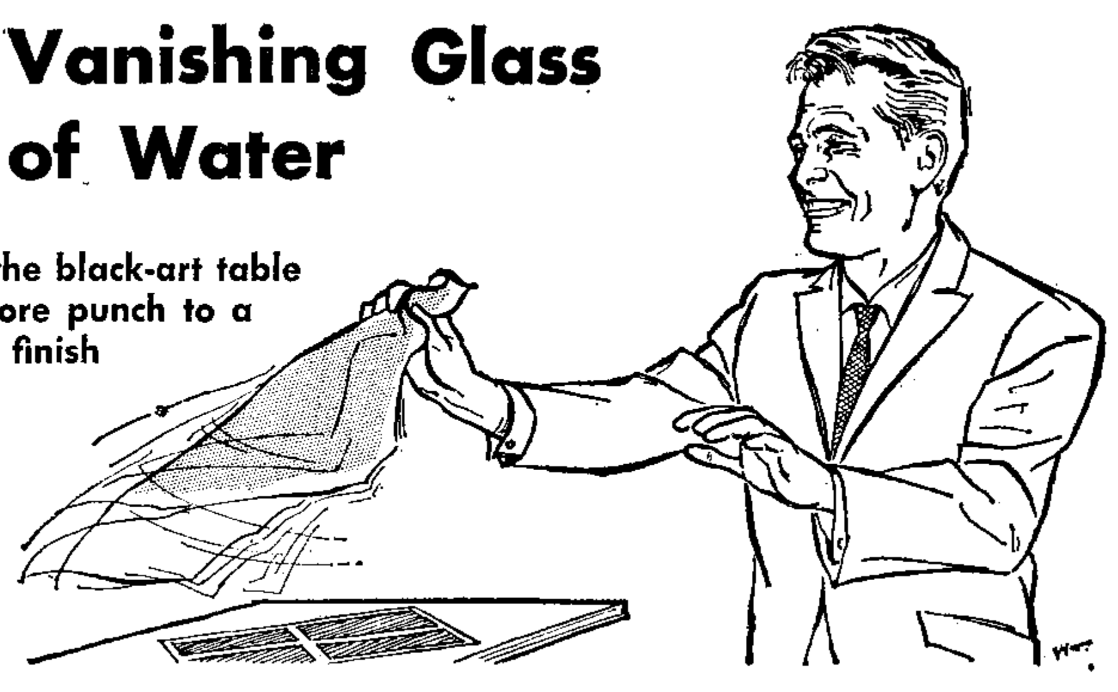


• Make three little balls of paper in front of your friends. Put two of the balls into your left hand and close that hand. Put the third ball into your pocket. Now open the left hand, and your friends will find that the third ball has rejoined the other two. Take one away again and put it in your pocket. Open your left hand, and the ball has returned.

You have four balls, the first of which you made before your performance and concealed between the tips of the first and second fingers of your left hand. As you close that hand the first time, let the concealed ball drop into the palm. The ball that goes into your pocket stays there only long enough to be concealed between the fingertips of the right hand. Drop it into your left hand (secretly) as you take a ball out the second time around.

Vanishing Glass of Water

★ **Use of the black-art table adds more punch to a surprise finish**



HERE'S an excellent trick when injected at the appropriate spot in a program, for when neatly done it will create a real surprise. The magician drapes a handkerchief over a glass of water (see p. 18, Fig. 1), carries it forward, and gives it a sudden flick. While people are dodging the glass they think is flying at them, they find to their amazement that it has vanished completely from the handkerchief. And it stays vanished until its presence is wanted again, thanks to the well of the black-art table.

This secret greatly simplifies the use of another, a special handkerchief which is made double with a wire ring in between (see p. 22, Fig. 3). Stitching from the corners to the center forms a V so that the ring slides naturally to the center when you pick up the handkerchief.

Cover the glass, which is standing in front of the well, so that the hidden ring rests over the rim. When you're ready to pick up the glass, simply grip the ring through the double cloth with your left hand and lift it slowly, while the right hand reaches in from the back to grasp the glass and steady it.

Steady it, the right hand does, but instead of bringing it up with the cloth, the hand lowers the glass down into the well, as the other hand lingers just long enough to cover the operation. Both hands then come upward as you step forward, with the left hand delicately holding the ring through the cloth.

Catch a lower corner of the cloth with the right hand, give the cloth a forward toss, and the vanish is done. The ring slides down into a corner of the double handkerchief, which can then be shown on both sides—positively empty. For a convincing touch, add to the illusion by using a pliable wire ring. Then draw the handkerchief through your fist.

This is a simplified, though good alternate for the "Vanishing Bowl," described on p. 22 Though not as spectacular, it furnishes something of the same surprise without the need for a more complicated vanishing treatment.

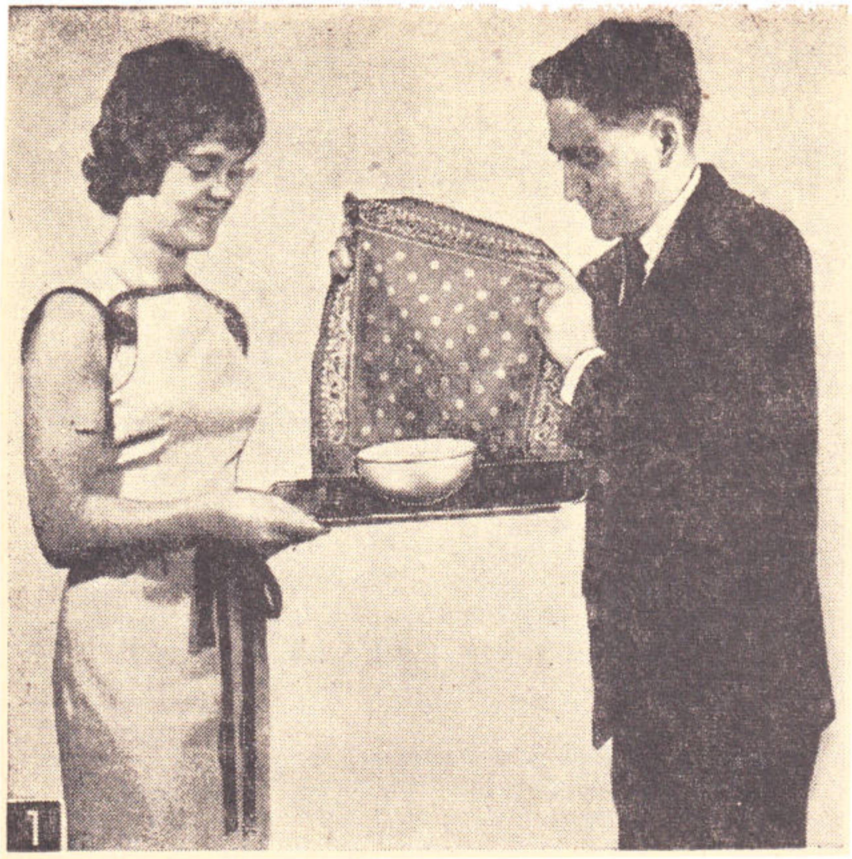
Bring the Water Back, if you wish. Reach into your pocket, bring out a glass of water, and take a sip from it. Then place it on the table, just as though you habitually carried such articles with you. Being a magician, you should!

This feat is done with the aid of a simple plastic cover of the type sold with groceries to fit bowls, milk bottles, etc. All have an elastic edge to hold them in place, but select one that will fit tightly over a duplicate glass of water. If necessary, put a rubber band around the outside to hold the cover more firmly and to ensure that it is watertight.

What makes the trick good is the manner in which the glass is produced from the pocket. It is placed in a side pocket of the coat—say the right—shortly before the trick is to be presented. During the vanish of the glass, that side of the body is turned away from the audience. This is normal when you're working with a table.

To bring back the glass, turn the right side toward the audience, and place the left hand beneath the coat, gripping the glass through the cloth inside the pocket. At the same time, remark: "If you've wondered where the glass has gone, here it is—right in my pocket!"

Dip the right hand into the pocket. Peel off the glass cover, letting it drop. Bring out the glass with the right hand, raising it so that everyone can see that it is filled with water. No one sees the steadying action of the left hand underneath the coat, so it looks as though the right drew out the glass in a manner both casual and magical.



How to Perform the Famous Vanishing Bowl of Water

Last look the audience has of bowl. Immediately after covering, the magician lifts it up and waves the handkerchief. To everyone's consternation, water and bowl have disappeared.

HERE is a stage mystery that can be presented on almost any platform—or at even closer range—as part of a magic show routine. It is a colorful, even spectacular trick which you can make up mostly from materials found in the home and, after a little practice, perform with alacrity.

The magician shows a small, decorative bowl and fills it with water from a pitcher. He places the bowl on a tray held by an assistant, covers the bowl with a large handkerchief, then carries it forward as in Fig. 1. Moments later, he suddenly whisks the handkerchief and—presto—the bowl is gone!

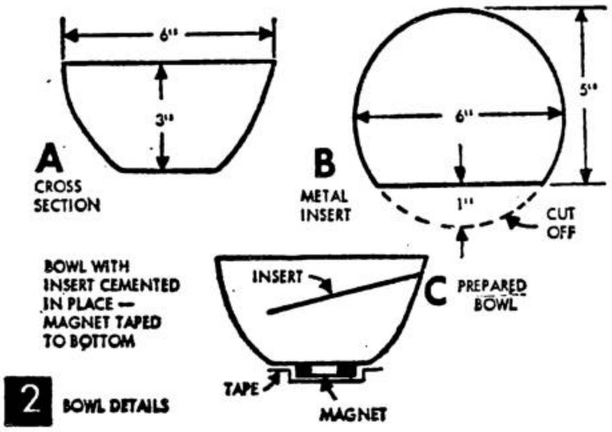
A Very Special Bowl is responsible for the effectiveness of this trick. Choose one with a shape and size approximately matching the cross-section in Fig. 2A. It should be made of aluminum or other material to which a metal cement will make a waterproof bond.

Shape an aluminum disk of slightly smaller diameter than that of the bowl top and cut off a 1-in. segment on one side as in Fig. 2B so that it will fit snugly inside the bowl as in Fig. 2C. You will greatly simplify the operation by first fitting a sheet of stiff paper or thin cardboard to the bowl, then transferring this template to the metal sheet. Position the disk with proper tilt as in Fig. 2C and cement in place using an epoxy resin adhesive or other glue satisfactory for bonding metal to metal, glass or ceramics.

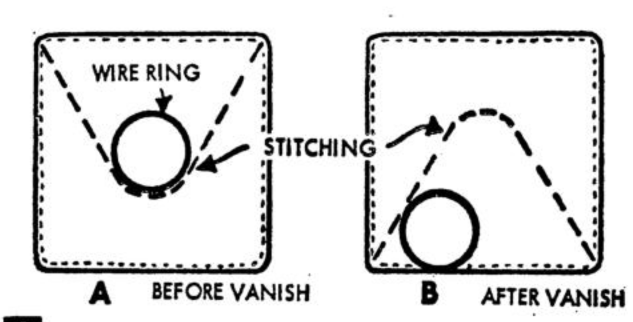
Underneath the bowl, attach a small but powerful magnet (Fig. 2C). Since the bowl will be held in the hand or rest on a tray, this will probably not be noticed, but to be sure, hide it with a strip or circle of gummed paper colored to match the bowl.

Select a tray made of steel so that it will be attracted to the magnet and hold bowl firmly in place.

The "handkerchief" should be at least 18



2 BOWL DETAILS



3 2-PLY HANDKERCHIEF

in. square and is actually two identical handkerchiefs stitched together at the hems. Before stitching one side, insert a wire ring of the same diameter as the bowl top. You can use bell wire, hookup wire or a type strong enough to hold its shape unless purposely bent. File ends smooth at the joint so they will not tear or catch on the cloth.

Added stitching is advisible as a guide for the ring. Sew to form a triangle from the two front corners to a point beyond the center, as in Fig. 3A and B, so that when you hold handkerchief up, the ring will be approximately centered.

You Require an Assistant who walks "on stage" from the wings or a screened-off area carrying the tray which bears the bowl, handkerchief, and a pitcher of water. Once you start, the entire trick can be run off quickly and be finished before your viewers can catch their breath.

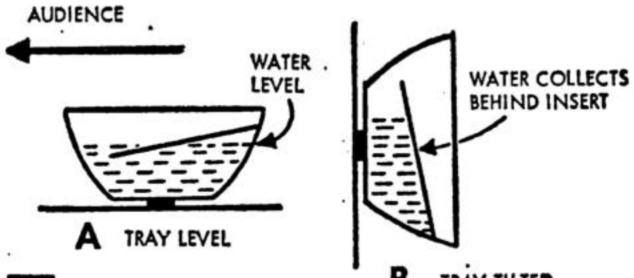
Pick up the bowl, pour enough water in it from the pitcher to fill it about half way, and put pitcher down on a table. Replace bowl on the tray with cutout segment of the metal insert toward the front as in Fig. 4A. Next, spread the handkerchief and pick it up at the two front corners (Fig. 1) so that the ring will slide to the center. Drape the cloth over the bowl.

Normally, you will be working from the left side, as you face the audience, while your assistant faces you, as shown in the illustrations. The assistant holds the tray so that the long edge faces the audience. The right hand is at the front corner and left extended more along the back edge to keep the tray balanced.

Now, place the wire ring over the bowl and lift the cloth slowly, leaving the bowl on the tray. As the cloth rises, your assistant lets go with the left hand and lowers the tray with right hand so that the bottom of the tray comes into view of the audience by the time the handkerchief is out of the way (Figs. 5 and 6). The audience will think you are holding the bowl underneath the handkerchief while, actually, you hold only the wire ring. The bowl is safely out of the way, held to the tilted tray by the magnet. In this position (Fig. 4B), the water collects in a compartment formed by the metal insert within the bowl.

Success of the Whole Trick depends upon perfect timing at this point between yourself and your assistant. This should come easily after a few rehearsals. The rest is clear sailing.

Advance a step or two toward your audience, holding the "bowl" beneath the cloth, as your assistant walks off stage carrying the tray and the bowl with it. Now hold the wire form with one hand, as though gripping the bowl edge through the cloth, and take a rear corner of the cloth with your other hand.



4 WATER COLLECTION

Climax is shown in Fig. 5 as the audience sees it, while behind-the-scenes view is in Fig. 6. Magician is lifting a wire shaped like the bowl top, while bowl the audience believes he holds sticks to tilting tray. Water in bowl is held behind metal insert.

MATERIALS LIST—VANISHING BOWL OF WATER

No. Req.	Size and Description
1	6″ dia x 3″ high bowl (lightweight aluminum)
1	rectangular steel tray
1 pc.	6 x 6″ thin-gage aluminum (bowl insert disk)
1	small, powerful magnet (strong enough to hold bowl half full of water on steel tray in vertical position)
2	18 x 18″ (or larger) handkerchiefs, identical design
2 ft.	#18 hookup wire or bell wire (6″ dia. wire ring)
Misc.	thin cardboard, epoxy resin adhesive, gummed paper colored to match bowl, thread, pitcher of water

Give the cloth a hard, forward shake, as if tossing the bowl out to the audience; at the same time, release the wire. Grab the other rear corner of the handkerchief, spread it, and show both sides. The wire will slide down to a front corner immediately and the handkerchief can then be laid aside or tossed to the assistant who, by this time, has returned after leaving the telltale tray offstage.

The Vanishing Glass of Milk

★ **Small sheet of plastic and ordinary household materials will make up a bewildering bit of hocus-pocus art**

1

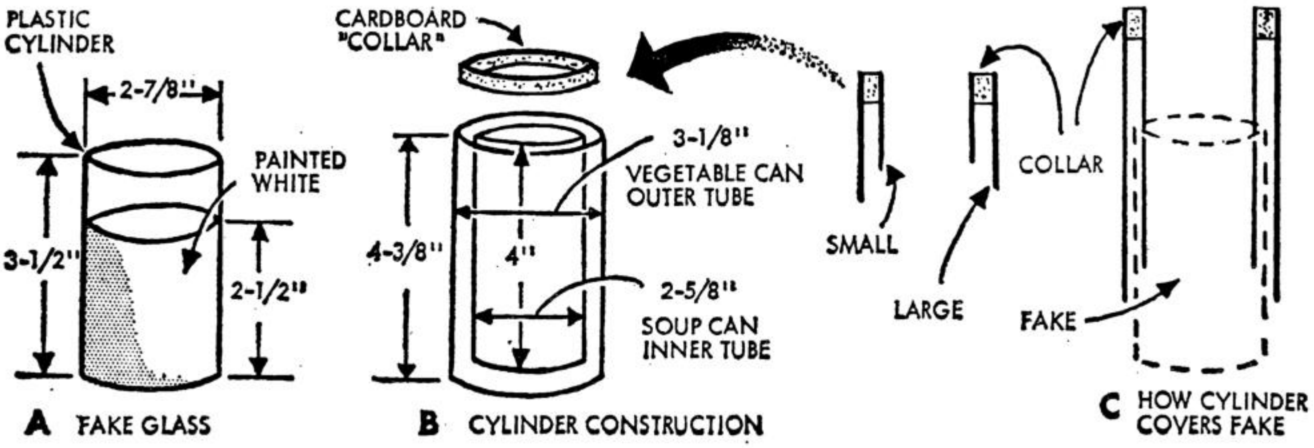
That's an uncanny can descending over the glass of milk, for when the lady magician lifts it, glass and milk will have disappeared in thin air.

YOU just can't believe your eyes when you see a glass of milk poured, placed on a tray, and covered, only to have both glass and milk disappear at the mention of a magic word. That's exactly what happens after the milk is concealed as in Fig. 1 and, moments later, the container is lifted. You can look through the hollow cylinder; not a single drop is left.

Several props are needed for this presentation, but if you are resourceful you can probably do a creditable job of constructing them in an evening out of materials on hand.

Start with a plain, straight-walled glass 3½ to 4 in. high. It's advisable to use one closer to 3½ in. high and with a diameter around 2¾ in. in order to take advantage of standard sizes for prop materials, as shown in Fig. 2.

Fit a sheet of transparent plastic—the thinner the better so long as it's rigid—around the glass, cut it to shape, and cement the joining ends together. Paint it white except for a rim about 1 in. wide around the top, so that from a short distance this "fake" will look like a real glass of milk (Fig. 2A).



2 DOUBLE CYLINDER TO FIT FAKE GLASS

3 Position of props is important while pouring milk into glass at start of trick. Tray and stand are placed to hide fake milk glass, which is never seen at same time as the real glass.

The fake does not need to be an exact match of the glass since they are never seen together. No one will detect the difference if they are fairly close in size and general appearance.

Make a Double-Walled Cylinder to slide down over the plastic fake, concealing it between walls. If you used dimensions suggested for the fake, you can make up the cylinder quickly with two common cans, one typically used for condensed soups and the other for canned vegetables. Cut out top and bottom ends cleanly with a can opener. Center the small can inside the larger one as in Fig. 2B, and glue in place to a collar built up of cardboard strip ½ to ¾ in. wide.

You can modify the cylinder as necessary to fit different size fakes. If cans of the proper size are not available, cut the cylinders out of a thin metal sheet or cardboard, joining edges with liquid solder or glue. The fit should be adequate to receive the fake, as in Fig. 2C. If desirable, the inner wall may be tapered slightly inward at the bottom to slip over the fake more easily.

Instead of rolling flat cardboard into tubes, you can cut sections from mailing tubes, provided they are of suitable diameters.

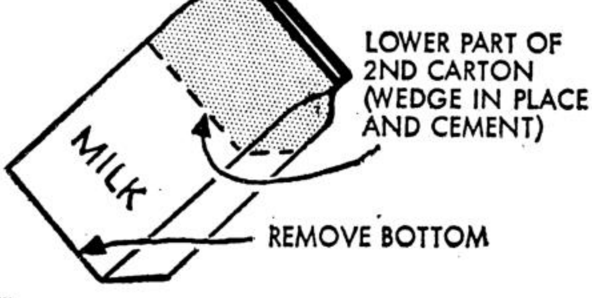
Cover the completed cylinder with a bright paper on the outside (Fig. 3), or paint it in a bright shade, and treat the inside to a darker color. To mask the thickness of the cylinder, you can put an ornamental binding around the top edge. If you do this, repeat along bottom edge, so that the binding will appear to be there solely for decorative purposes.

Prepare the Special Milk Carton from two empty half-gallon containers. Cut away the cardboard bottom of one and cut off the lower portion of the other about 2 in. from the bottom. Force the latter up the bottomless carton as far as it will go, then cement it tightly in place (Fig. 4). You can do a good sealing job here by pouring melted paraffin into all joints. When this is filled, milk pours from the modified carton as if it were an ordinary container.

Finally, procure a rectangular tray 12 in. or more in length and a small stand upon which to set it upright near the front of a table as in Figs. 3 and 5. In a pinch, you can easily fashion an easel from wire coat hangers.

Get ready for your performance by setting up on a small table which would make it seem reasonable enough to store the tray on end instead of flat. Place the real glass, cylinder, and milk carton anywhere in sight (Fig. 3), but be sure the fake glass is hidden by the tray. Pour more than enough milk into the carton to fill the glass and close the top.

Present the Great Milk Mystery by first picking up the real glass with the left hand and the carton with the right, then fill glass to the same level as the paint on the fake (Fig. 3). Turn to the table and announce



4 SPECIAL 1/2 GAL MILK CARTON

MATERIALS LIST—VANISHING GLASS OF MILK

No. Req.	Size and Description
1	8 oz. straight-walled glass approx. 3½" high (milk glass)
1 pc.	4 x 12" thin, rigid plastic sheet (glass fake)
1	3⅛" dia. x 4⅜" tin can (cylinder outer wall)
1	2⅝" dia. x 4" tin can (cylinder inner wall)
1 pc.	gift wrapping paper, bright design (cylinder cover)
1 pc.	½ x 24" ornamental tape (cylinder edge binding)
2	½-gal. waxed paper milk cartons (special container)
1	10 x 14" decorative tray
1	upright tray holder (fashion easel from coat hanger wire or use plastic napkin holder)
Misc.	plastic cement, flat paints (off-white to resemble milk, dark shade for inside of cylinder), scrap cardboard for cylinder collar, glue, paraffin, 10 oz. milk or milk diluted with water

Private side view for magicians only shows importance of timing. While the two motions are simultaneous, delay lifting tray a split second until certain that audience will not be able to see carton hiding the real milk glass.

Thin white cardboard being inserted into plastic fake is a substitute for paint to simulate milk. Bottom of double cylinder on table is never shown to the audience.

you will place the glass of milk upon the tray.

In order to pick up the tray, set the glass of milk down behind it and near the fake, then reach for the upper edge of tray with the same (left) hand. At the same time, place the carton on the table behind the tray and *over the real milk glass,* being doubly sure to raise the carton high enough so that there's no danger of hitting the glass and spilling the milk.

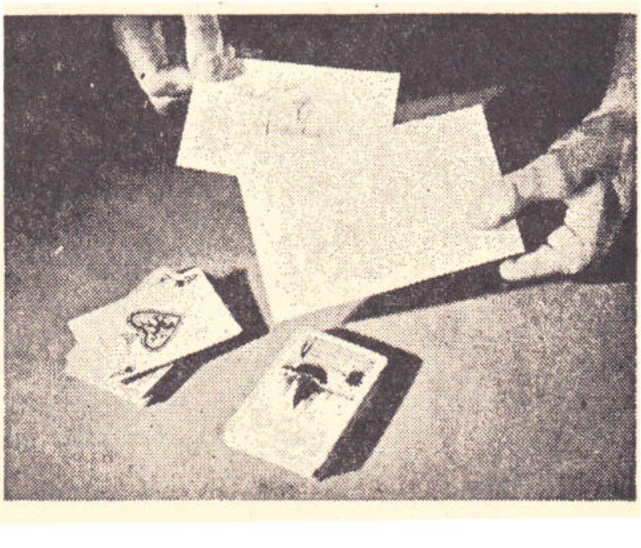
While lowering the carton, lift the tray with your left hand as in Fig. 5. The audience will now see the fake glass standing near the container, but will naturally assume it is the original glass. When you can make this switch successfully, after a few rehearsals, the rest of the trick is "in the bag."

Now you can go into a real spiel on the wonderful powers of magic as you pick up the fake with your right hand and set it on the tray with a "careful flourish." Since your left is holding the tray, use your right once more to pick up the decorated cylinder and place it over the "glass of milk" as in Fig. 1. The fake is now wholly within the walls of the cylinder.

After a bit of hocus-pocus, say your magic word and lift the cylinder, squeezing it tightly to hold the plastic fake between the walls. Turn the top of the cylinder toward the audience so that they can see through it. Milk and glass have vanished completely.

Lay the tray aside or place it on the table by the "empty" cylinder.

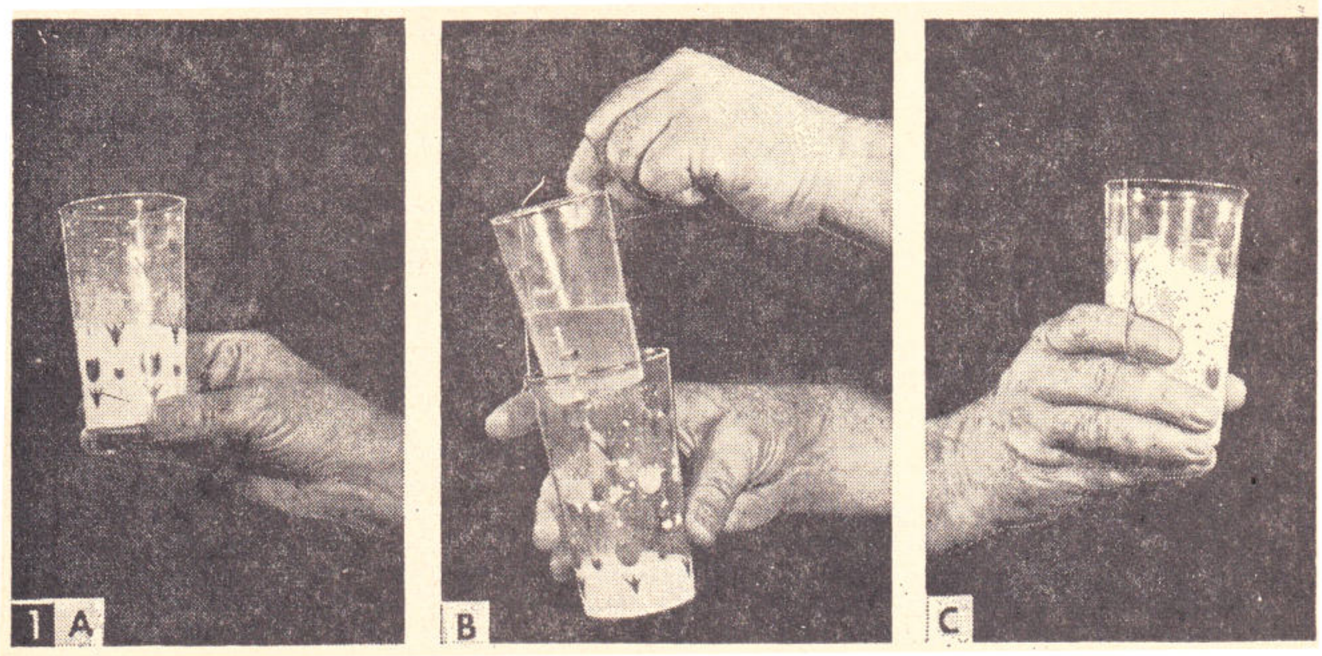
Card Sharp



• Write the name of a card on a slip of paper and seal it in an envelope. Then ask a friend to shuffle and cut a pack of cards, placing both piles face downward on the table. Lay the envelope on one pile, with the rest of the deck on top of it. Have someone open the envelope after first looking at the card directly under it. The name of the card will appear on the slip of paper. If you value your life, don't tell anyone that this card was removed from the deck and concealed under the envelope.

The Magical Way of Evaporating Milk

★ Milk is made to disappear and reappear with a mere wave of the hand



Left, audience view. Milk rises and falls in a glass, at the magician's command. Center, the secret: an inner glass partly filled with water, and looped thread attached. Let down into glass containing only ½ in. of milk, inner glass acts as plunger. Right, rear view (away from audience) shows finger in loop of thread behind glass.

WHILE this is not likely to be employed as a commercial method of evaporating milk—it's not on a large enough scale for Carnation—it should make an impression on your bewitched audience. Few observers (if any) will guess the trick behind this baffler.

The magician holds a tall glass of milk in his right hand. He pretends to draw the milk upward with his left by clutching his fist above the glass. Gradually, the milk gets lower and lower until it is almost gone.

Then, with a throwing action, the magician tosses the evaporated milk back into the glass. Steadily—or in spurts, if preferred—it rises to its original level. The milk can be made to go and come back as often as desired.

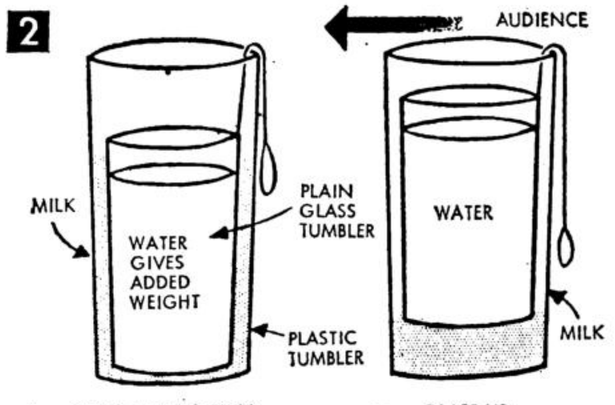
A Double Glass is required, but it can easily be prepared from two glasses of the proper sizes (Fig. 2). For the larger glass, a simple plastic tumbler 4¾ in. tall with a rim diameter of 2¾ in. is suitable; the smaller should be a plain glass tumbler 3⅝ in. tall with a rim diameter of 2⅛ in. You may experiment with other sizes.

Attach a piece of strong white thread to the rim of the smaller glass. The best method is to drill a hole and put the thread through, knotting it above the glass rim. A simpler and usually satisfactory method is to make a band of thin plastic, about ½ in. wide, just large enough in diameter to fit around the smaller glass immediately below the rim; the thread can be tied around the plastic band. The thread could even be threaded on a needle, pushed through a short piece of cellophane tape, and then tied around it. The tape is fixed to the rim of the smaller glass. This should last through a performance of the trick.

Test the Glasses by pouring a small quantity of milk into the large plastic tumbler, only ½ in. or so. Place the small glass in the larger one and push it down like a plunger. This causes the milk to come up between the glasses, so that the larger tumbler—the only one that the audience knows about—seems to fill (Fig. 2A). There should be just enough milk in the larger tumbler to come up almost to the rim of the smaller glass when the latter is plunged all the way down.

Pour water into the small inner tumbler to give it enough weight to go down. It is for this reason that the inner tumbler should be of glass, not plastic, as glass gives it enough weight so it doesn't have to be overfilled with water. A plastic tumbler may work, however. This can only be determined by experiment. Hang the thread attached to the inner glass over the rim of the outer glass, and tie it into a small loop to receive one or two fingers. All is now ready for the trick to be performed.

Performing the Trick. Pick up the glass and show it well-filled with milk (which comes almost up to the rim of the hidden inner glass). Engage the loop of thread with



A INNER GLASS DOWN, MILK UP **B** GLASS UP, MILK "EVAPORATES"

the right finger—or fingers—in back of the glass. While pretending to snatch milk with the left hand, draw the loop down with the right. This lifts the inner glass and lowers the level of the milk between the two glasses, so that the milk appears to dwindle (Fig. 2B). The inner glass remains unseen, however, because it is plain and is filled only with water. Any design on the outer plastic tumbler helps to keep the inner glass hidden.

MATERIALS LIST—EVAPORATING MILK

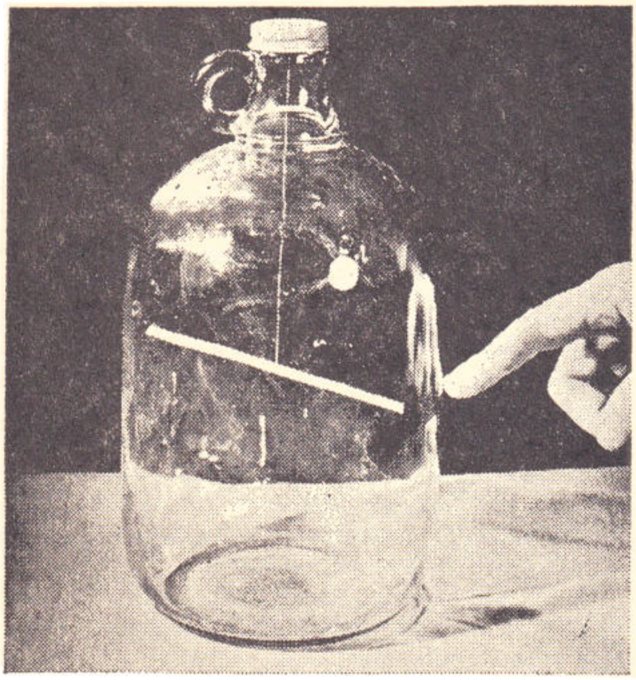
No. Req.	Size and Description
1	plastic tumbler, 4¾" tall, 2¾" rim dia.
1	glass tumbler, 3⅝" tall, 2⅛" rim dia.
1	½" wide thin plastic band (or cellophane tape. (See text.)
Misc.	strong white thread, milk, water

To bring the milk back, simply relax pressure on the thread, and the inner glass will sink down again, causing the milk to rise.

You may wish to finish the trick by pouring the milk into another tall glass. In doing this, tilt the trick glass sideways, so that the audience cannot look into the mouth. You must also extend your forefinger down into the glass to keep the inner tumbler from falling out. The milk pours from between the two tumblers and the water pours from the inner tumbler, mixing with the milk, so that the contents should look like milk after the pouring is done.

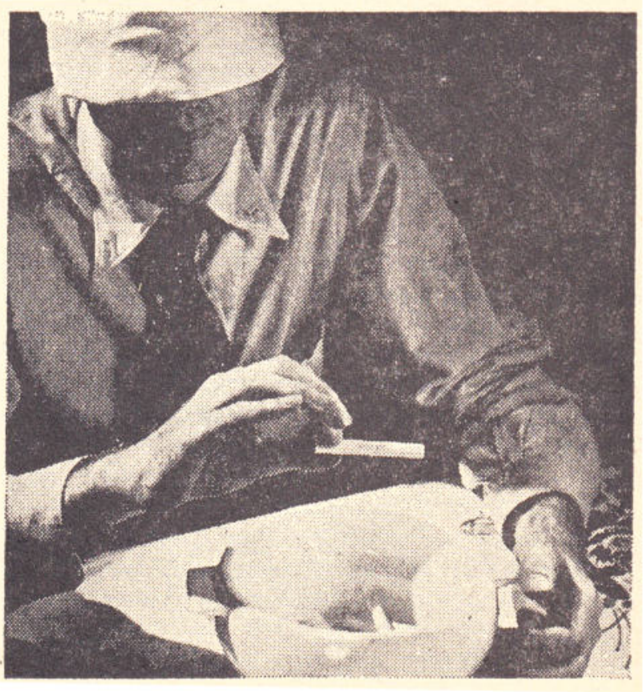
You had better experiment with this last part of the trick. If the mixture of milk and water is not white enough to be convincing, finish the trick by merely setting the glass aside, still apparently filled with milk.

The Floating Straw



• Suspended in a large bottle, a common drinking straw will follow your finger—as if by magic—if you first charge yourself electrically by rubbing your feet on the carpet. This stunt works best on a dry day, and is improved by leaving the bottle open in a warm place for some time before using it. Suspend the straw from the cap by a single strand untwisted from a piece of thread. Move your finger around the bottle without touching it. This will be more mystifying if you *do not* lead up to it with other static feats.

What Brand?



• Have several of your friends each lend you a cigarette, all of different brands. Then have yourself blindfolded and have the cigarettes passed to you by an assistant who calls the name of each as he hands it over and you drop it into a bowl. Have them stirred to mix them, then have your assistant call out the brand of one. You can pick it without fail. Prearrange with your assistant the brand he will ask you to pick, and when he hands that cigarette to you squeeze it just enough so that you can tell it later by feel.

How to Change a

Small Silk to Full-Size Egg

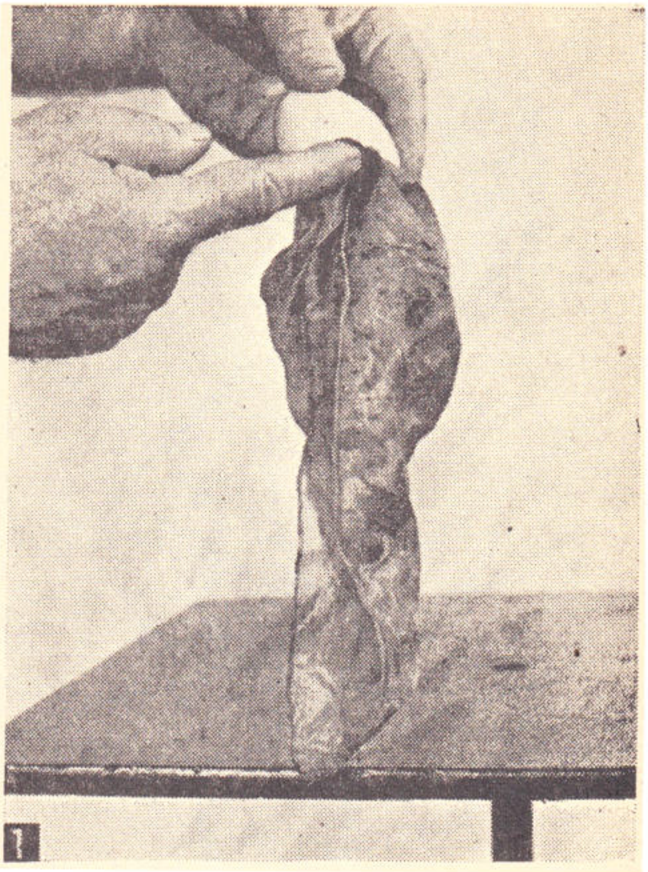
★ Crack it open for "Doubting Thomases" and pour out the oily contents

YOU have probably watched a magician work a silk handkerchief between his hands and finally poke it into a fist, only to have it vanish completely or change into something else. Here you have a double surprise to offer: first, the silk becomes an egg and second, the egg is broken and its liquid contents dropped into a glass just to show that it is "real."

The trick depends upon a special plastic egg that opens at the middle like a small box. Called *Fill 'n' Thrill* eggs, because they can be filled with tiny candies and used as party favors, they are made by the Peoria Plastic Co., East Peoria, Ill., and sold at novelty and chain stores.

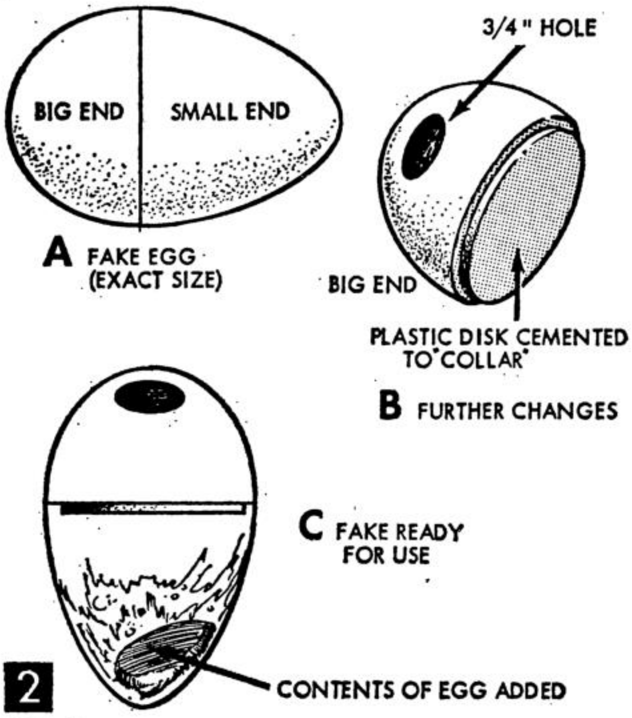
Modify the Egg Further by cutting a ¾-in.-dia. hole through the shell near its big end, as in Fig. 2A. You can make this by starting the hole with a ¼-in. drill, locating the full diameter around it with a pencil, and then enlarging the hole by carefully whittling out to the mark with a sharp utility knife or a model maker's knife.

Cut a disk from thin, stiff plastic to fit across the mouth of the big end of the egg



1

Little does the audience suspect you have an egg concealed in your hand until all the silk has disappeared and hand turns to reveal it.



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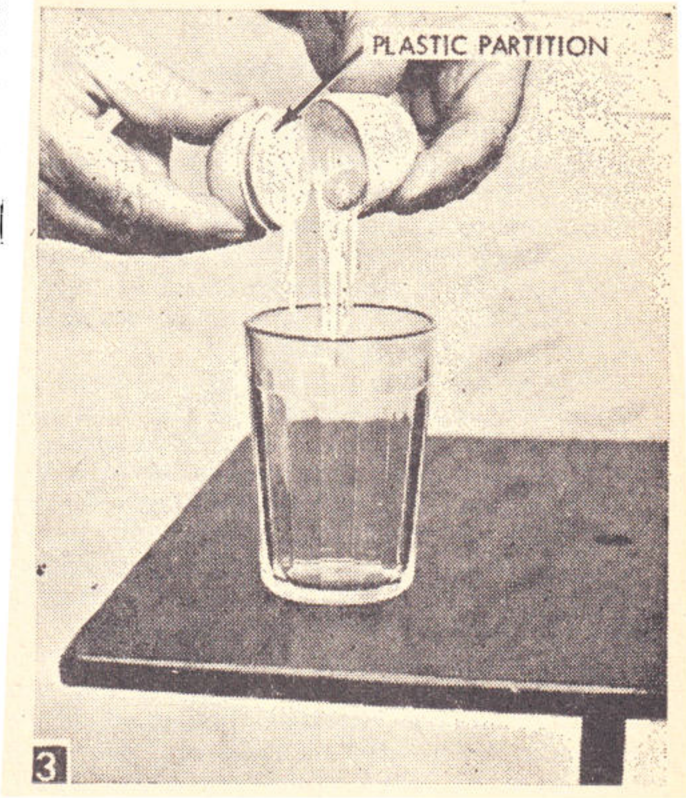
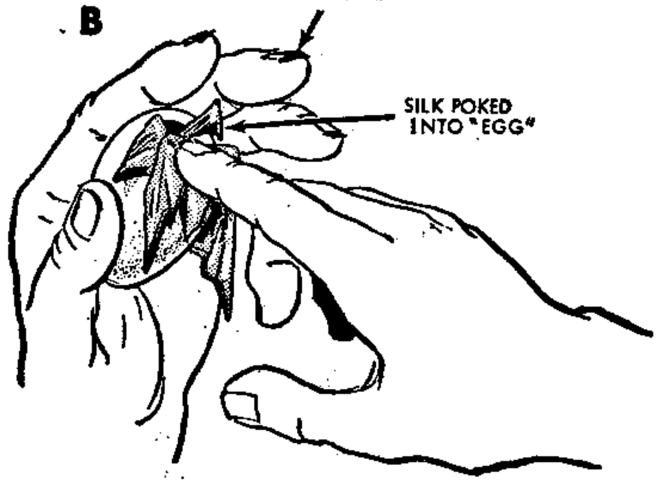
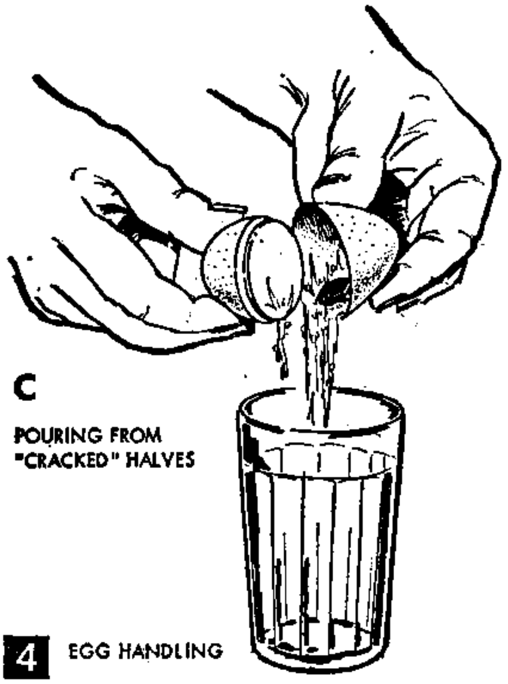
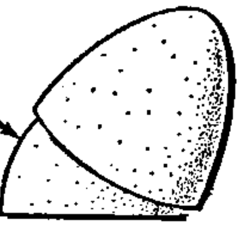


3

Back view of the fake egg at moment of pouring contents from the halves into a glass. Halves of "cracked" egg are opened in direction away from audience so that partition will not be seen.







4 EGG HANDLING

MATERIALS LIST—SILK INTO EGG

No. Req.	Size and Description
1	plastic two-piece egg such as Fill 'n' Thrill (fake), available in novelty and chain stores
1	small silk handkerchief
1 pc.	2 x 2" thin plastic sheet or heavy plastic film (disk for egg partition), available at hobby shops and hardware stores
Misc.	plastic cement, paint to resemble egg hue, real egg

as in Figs. 2B and 3 and cement it tightly in place.

The compartment thus formed in this end of the egg is large enough to hold a small, flimsy silk which you will push through the ¾-in. hole later. You need make no changes in the other egg section. Paint the entire egg shell, including the newly attached plastic disk, in a flat off-white or light brown shade to match the hue of a real egg.

Now crack open a real egg and pour its contents into the small end of the fake egg. Keeping this end down, join both portions of the fake down and nestle it into the center of the silk handkerchief. Keep the egg concealed within the folds and stuff the handkerchief loosely into an ordinary drinking glass (Fig. 4A). There will be no leakage if you remember to keep the egg upright.

Exit Silk, Enter Egg. The presentation is short and sweet, actually over before the audience realizes what has happened. Place the glass on a stand or table and draw the silk from it, bringing the egg along. Keep your hands wrapped sufficiently around the silk so that the egg cannot be seen. Work the silk into the egg hole near the top while continuing to shield the egg from view. Poke the last bit of the handkerchief into the egg with the right forefinger as in Figs. 1 and 4B, then put the right thumb over the hole and sweep the hands apart to display the egg.

If you are building up to the climax vocally as well as visually, this is the point to proclaim, "—and the silk has magically transformed itself into an egg!" Pause a moment or two for effect, then add emphatically, "a real egg!"

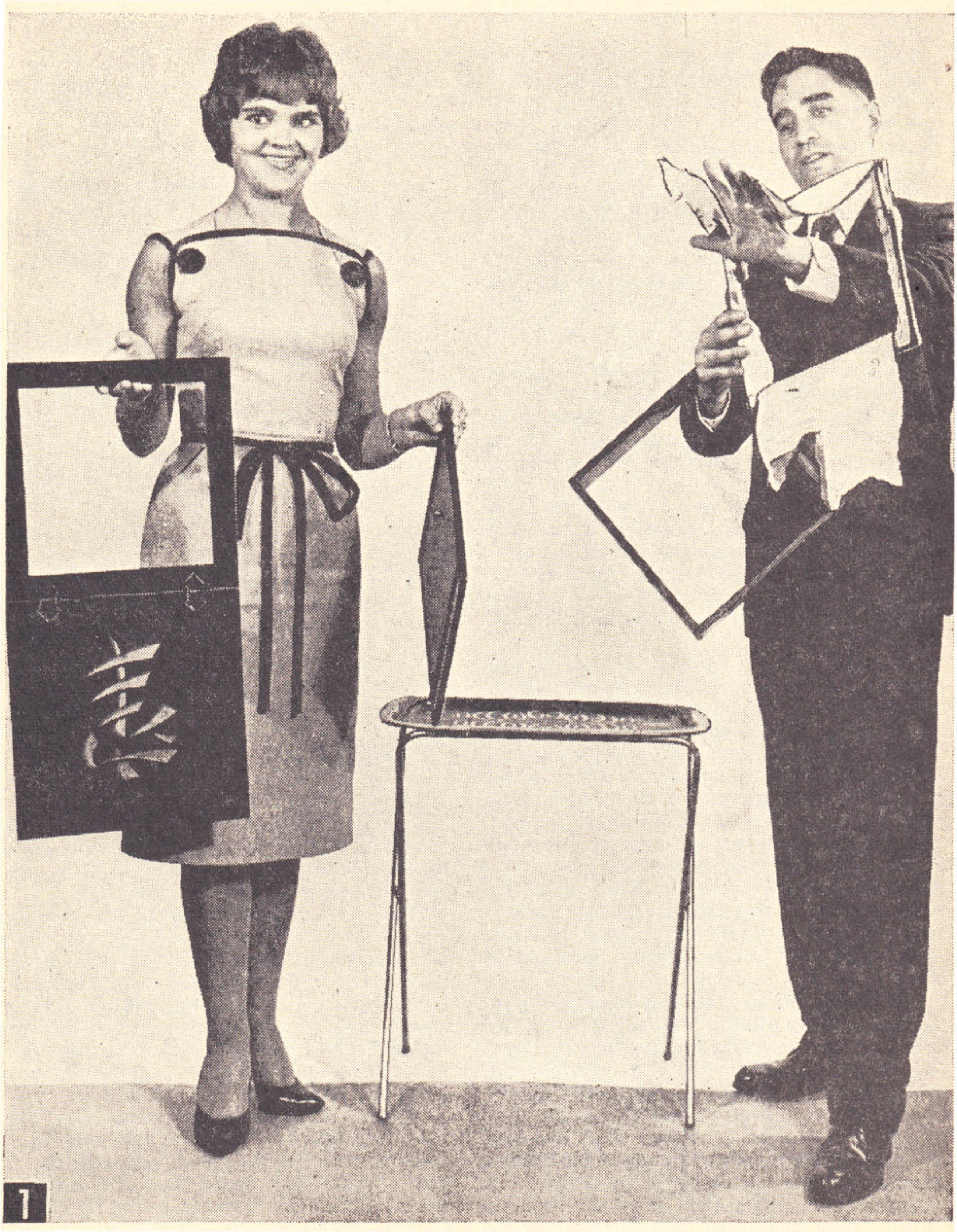
At the same time, pretend to crack the egg on the edge of the glass, but keep the back of your right hand partly toward the audience. Separate the halves of the fake egg and pour the contents of the left hand portion (big end) into the glass as in Figs. 3 and 4C. Nest the big end into the little end, thus hiding the hole, then turn them over and lay them aside as in Fig. 4D, just as you might handle the halves of a real eggshell.

If you prefer, you can partly fill the small end of the fake egg with water and a small yellow ball to represent egg albumen and yolk. This combination will look authentic when it falls into the glass.

An alternate way to perform this trick calls for a fake egg made of plastic or cardboard. The halves are cemented together and the entire interior is free to accommodate a fair-sized silk handkerchief. However, to use this method successfully, you must be proficient in "switching" the fake for a real egg.

The Breakaway Vanishing Box

★ **Put a skunk, rabbit, or other small animal in it and he'll do a quick disappearing act while you tear the box apart**



And that's the last of the box. But where did the little skunk go?

PERHAPS you've watched a magician vanish a rabbit or some other object, and although you thought you knew where it went, he fooled you at the finish. That's what puts the fun in magic, whether you are watching or doing. As for building, if you follow the plans given here, you can make a bunny box that will prove a real fooler. The construction, while not difficult, is somewhat tricky.

The box should be square-shaped, stand 5 or 6 in. high, and have a flat top and bottom. When placed on a low folding table, every one can see beneath it. The magician introduces a bunny, a pet skunk, or a stuffed facsimile as in Fig. 4 and places it within the box.

He then dismantles the box, removing top, and bottom, which he hands to his assistant. He shows the empty box, but its double bottom covered with paper rouses the suspicion of the audience. So for an astonishing finish, he punches his fist through the paper as in Fig. 1, showing that it covers nothing but an empty frame. The skunk is gone.

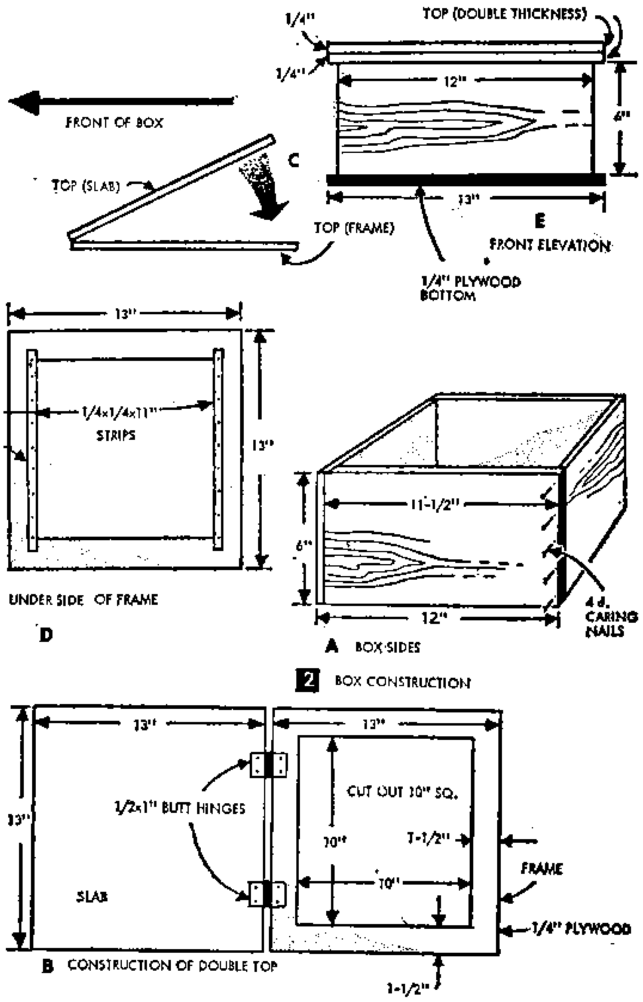
Construct the Box Body out of ½-in. pine or ½-in. lumber core plywood to a height of about 6 in. as in Fig. 2A. Cut three 13-in. squares out of ¼-in. plywood, one for the bottom and two for the hinged top, neither of which is attached to the sides. Cut a 10-in. square out of the center of one of the 13-in. squares as in Fig. 2B to form a frame with 1½-in. sides. Put aside the cutout for later use. Assemble the top by attaching this frame to the other 13-in. square with ½ x 1-in. butt hinges intended for ¼-in. stock as in Fig. 2B and C.

Cut two 11-in. lengths of ¼ x ¼-in. stop strip and attach them to the underside of the frame (Fig. 2D). Since they will be subjected to some strain during a performance, glue them to the frame, then nail through from the cleat side with ¾-in. brads. Turn frame over and bend over projecting nail points with your hammer. Drive flush into the plywood.

Paint the inside and side edges of the box black, as well as both sides of the bottom and the frame portion of the top. For the top slab and outside of the box, you may prefer a bright shade of paint and further decorate them with appropriate oriental decals as in Figs. 1 and 4.

An Elaborate Special Bag is made up for the fake. Cut a piece of *Flannelette* or *Indian Head* or similar cloth, approximately 12 x 15 in. Trim the holdover 10 x 10-in. plywood cutout to 9 x 9 in. Attach the cloth to this plywood slab as in Fig. 3A and B, turning cloth about 1 in. around the sides. Glue and tack in place. After pleating the bag at the bottom, turn about 1 in. of the cloth around the plywood bottom edge, then glue and tack in place. Hem the top and in it insert a narrow elastic band just long enough to hold the top loosely shut.

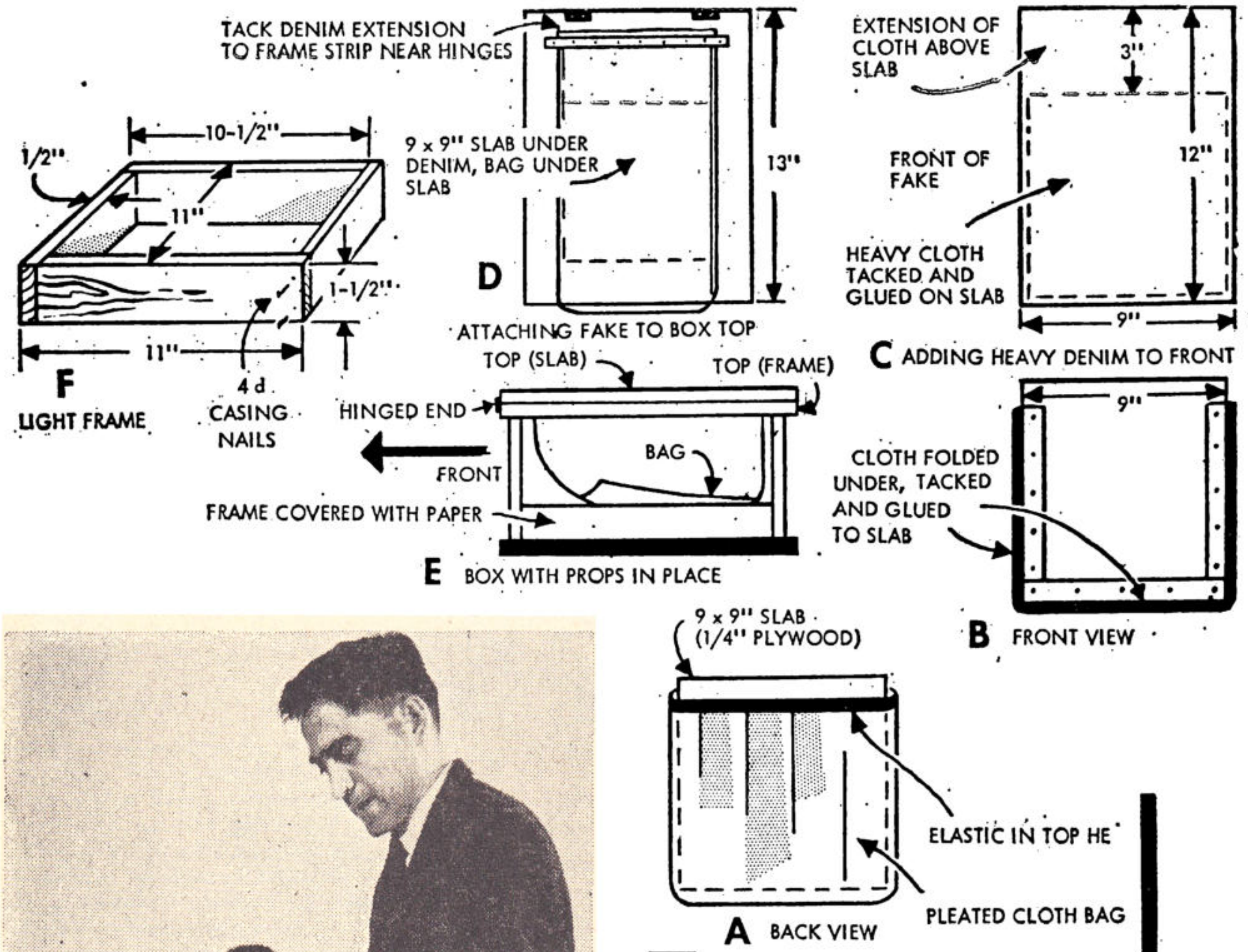
The side where the edges are tacked is the front of the fake. It should be covered with a strip of heavier cloth such as denim. Cut an 11 x 14-in. piece, then turn in and hem all sides 1 in., reducing overall size to 9 x 12 in. Glue and tack this piece to front of the fake (Fig. 3C), over the tacked edges of the cloth bag, allowing a 3-in. extension of the denim above the plywood.



Now lay this plywood square, bag side underneath, on the frame of the top and tack the extended end of the denim to the ¼-in. wood strip nearest the hinges as in Fig. 3D.

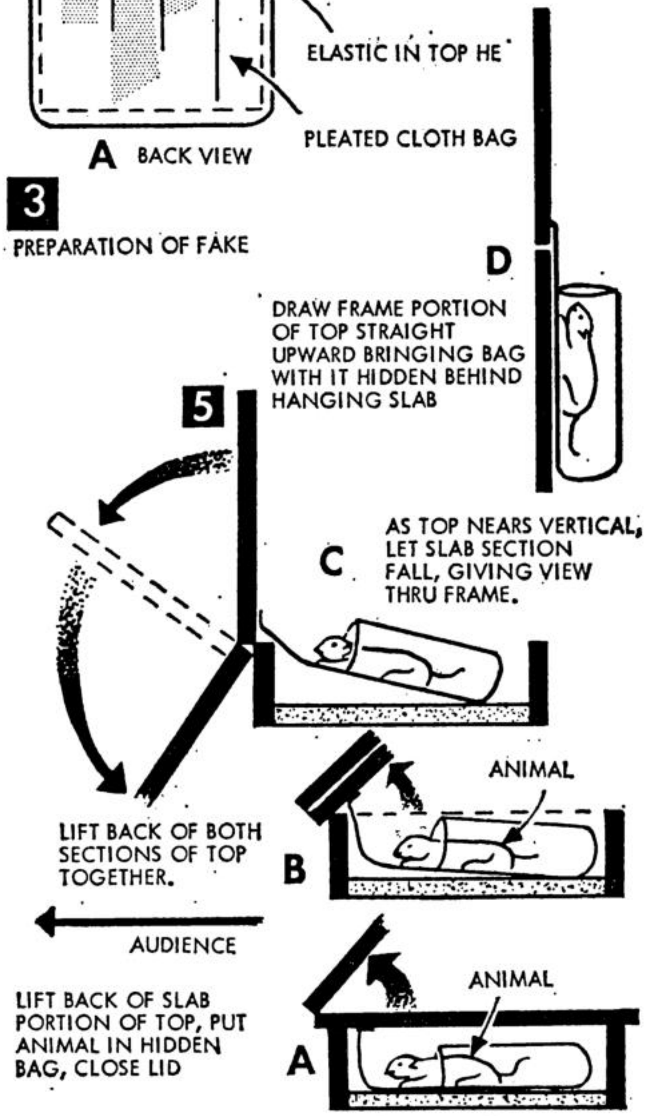
This completes assembly of the fake and hinged cover. When cover is placed on the box, the slab should be on top and hinges toward the front. The 3-in. extension of the denim allows the cloth bag attached to the small plywood slab to lie nearly horizontal inside the box as in Fig. 3E. This position is possible because it rests on one more prop, a 1½-in. thick, paper-covered frame.

You should have enough of the ½-in. stock used to make the box sides left over to cut four 1½ x 10½-in. strips. If not, you can cut four strips of this length out of a length of ordinary 1 x 2 furring strip—actually ¾ x 1⅝ in.—since other dimensions are not too critical. Nail the pieces together to make a light, square frame as in Fig. 3F, then cover both



3
PREPARATION OF FAKE

4
Upper portion of cover in raised position as animal is placed inside the box. Actually it goes right into a bag attached to frame section of the lid.



OPERATION OF BREAKAWAY BOX

sides of the frame by tacking on a few sheets of newspaper. Place this frame on the bottom of the box, where it will fit loosely and act as a rest for the bag fake. Put the box on a snack stand or similar folding table and you are ready to confound your audience.

Introduce Your Animal. Though it can

When top frame is lifted, hinged panel is allowed to fall forward, thus hiding the bag from view of audience, which is to the right.

Bag is out of sight below dropped panel held by girl assistant. Magician has picked up box and is handing the loose bottom to the assistant, who will now walk off naturally with the evidence, while the audience is suspicious of false paper bottom in box.

be the real thing, you may find a dummy bunny or a stuffed skunk much easier to handle. Most magical dealers and novelty shops offer excellent imitations.

Raise the box lid by tilting it upward and forward, lifting the upper portion (slab) alone. Lift the animal into the box and, under cover of the raised lid, put in the bag as in Figs. 4 and 5A. Your assistant should be standing by on the opposite side of the box, helping as needed. Close the lid and, with a great flourish of your hand, declare that the box is empty.

To prove this, take the box apart—in several stages for added effect. Tilt the top upward and forward as before, but this time lift both slab and frame sections together (Fig. 5B). Let the slab fall forward on its hinges so that it hangs down in front of the box (Fig. 5C). The audience will then see through the open frame as you draw it upward. The same action will also bring the bag out of the box, but this will remain hidden by the slab hanging down from the frame (Figs. 6 and 5D).

The Box Is Now Really Empty. Hand the frame to your assistant, who should transfer it from one hand to the other, being careful to keep the same side facing the audience so the bag will remain hidden. Pick up the box and tilt it forward on one arm as in Fig. 7 so that you can pick up the bottom with your other hand and pass it over to the assistant.

This action reveals the false paper bottom in the box. Show it inside and outside, finally taking the paper-covered frame completely from the box. Slide the box over your arm, proving it empty. By now, everybody will be suspicious of the frame, as it is covered with newspaper on each side, with a wide space in between.

After building up that suspicion, punch your hand through the frame, breaking the paper on both sides and revealing that nothing is there (Fig. 1).

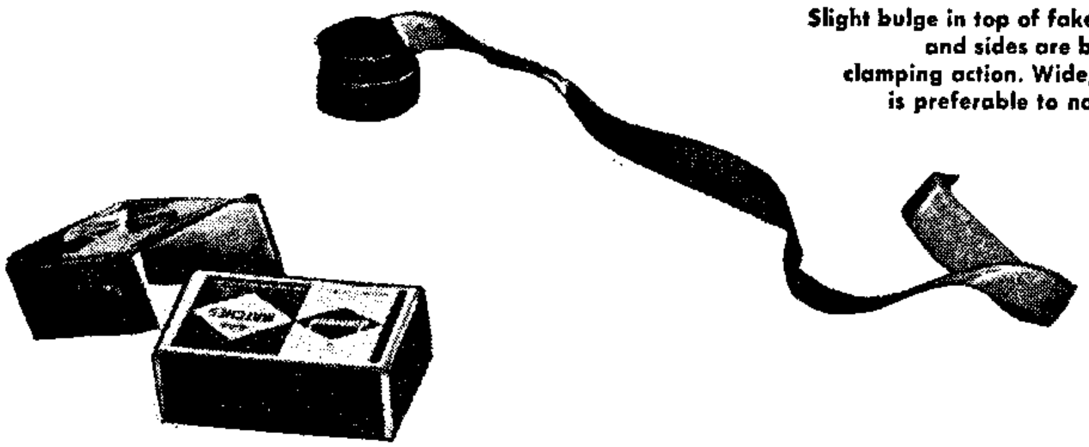
The assistant should immediately walk off with the top and bottom of the box, holding it so that the hanging bag cannot be seen. After putting that out of sight she should return for the box and frame, taking those away as soon as you are finished with them. Often, she will have time to walk off with the top and bottom while you are still busy with the remainder of the box.

MATERIALS LIST—BREAKAWAY VANISHING BOX

No. Req.	Size and Description
1 pc.	$\frac{1}{2}$ x $7\frac{1}{2}$ x 48" pine or $\frac{1}{2}$ x 12 x 36" plywood (box, frame)
1 pc.	$\frac{1}{4}$ x 13 x 48" plywood (slab and frame top, bottom)
1 pc.	$\frac{1}{4}$ x $\frac{1}{4}$ x 24" stop strip (top frame cleats)
1 pc.	12 x 15" *Flannelette* or *Indian Head* cloth (bag for fake)
1 pc.	11 x 14" heavy denim
1 pr.	$\frac{1}{2}$ x 1" butt hinges for $\frac{1}{4}$-in. stock
Misc.	black and red paint, glue, $\frac{1}{4}$" tacks, 4d casing nails, oriental decals for box top and sides, newspaper, folding snack table

Matchbox and Ribbon Mystery

★ **A construction quickie for a simple but effective illusion**



Slight bulge in top of fake cover is intentional and sides are bent inward a bit for clamping action. Wide, flat ribbon at right is preferable to narrow, thicker types.

SIMPLE items are used in this trick: a box of safety matches, a narrow ribbon attached to a needle or bodkin, and a plain handkerchief. After the ribbon is threaded through the matchbox between the drawer and the cover two members of the audience are invited to hold the ends.

The magician throws the handkerchief over the dangling matchbox, reaches beneath it and brings out the box completely free of the ribbon. At the same time he takes away the handkerchief. Matchbox and ribbon are left for the audience to examine.

Use a Special Fake as in Fig. 6 made by cutting a piece of thin aluminum and bending it to fit over a matchbox as in Fig. 2A and B. The fake should bulge very slightly at the top so there will be a space between it and the box. The sides should pinch inward to assure a firm grip.

Glue blue paper to outside of the fake and under the edges. Soak the label and striking surfaces from an extra matchbox, let dry, then glue them to the fake. Clamp this fake over the box you intend using to form a "shell" that looks like the actual cover.

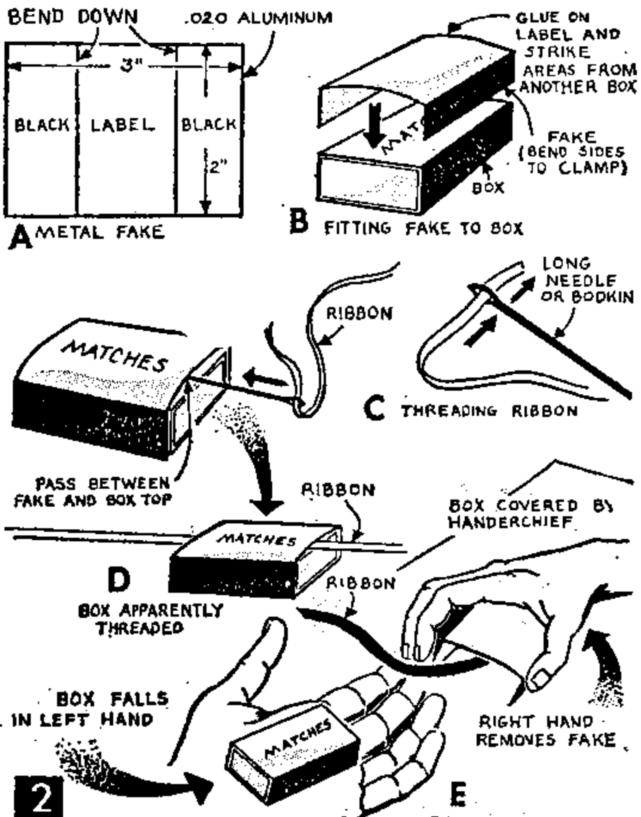
Begin performing by showing the matchbox, opening it slightly, and pretending to thread the ribbon between the top of the box and drawer. Actually, push the needle through between the top of the box and the fake (Fig. 2C). The longer the needle and the flatter the ribbon, the easier it will be to do this. After threading, remove the needle and call for two volunteers to hold the ribbon ends. (Fig. 2D)

Now spread the handkerchief over the dangling matchbox. Reach beneath and grasp the ends of the box with the left hand. At the same time, cup the fingers of your right hand around the fake and pull the two apart. Bring the box out with your left hand and take away the handkerchief with your right, still holding the fake beneath the handkerchief.

While the matchbox and the ribbon are being examined, drop the fake into the pocket or put it there with the handkerchief. If working with full show equipment, you can lay the handkerchief on a magician's table and drop the fake into a well.

MATERIALS LIST—MATCHBOX AND RIBBON

No. Req.	Size and Description
1 pc.	2 x 3 x .020" gage aluminum (cover fake)
2 boxes	safety matches
1 pkg.	¾" wide plain colored ribbon (8-10' long)
1	bodkin or long needle
1 pc.	2 x 4" blue paper
1	plain men's handkerchief



2 MATCHBOX AND RIBBON

This trick can be worked alone, but the cabinet produces so many silks when in action that an assistant is helpful. Back of box faces audience so open top hides view of mirror tops which would disclose the secret.

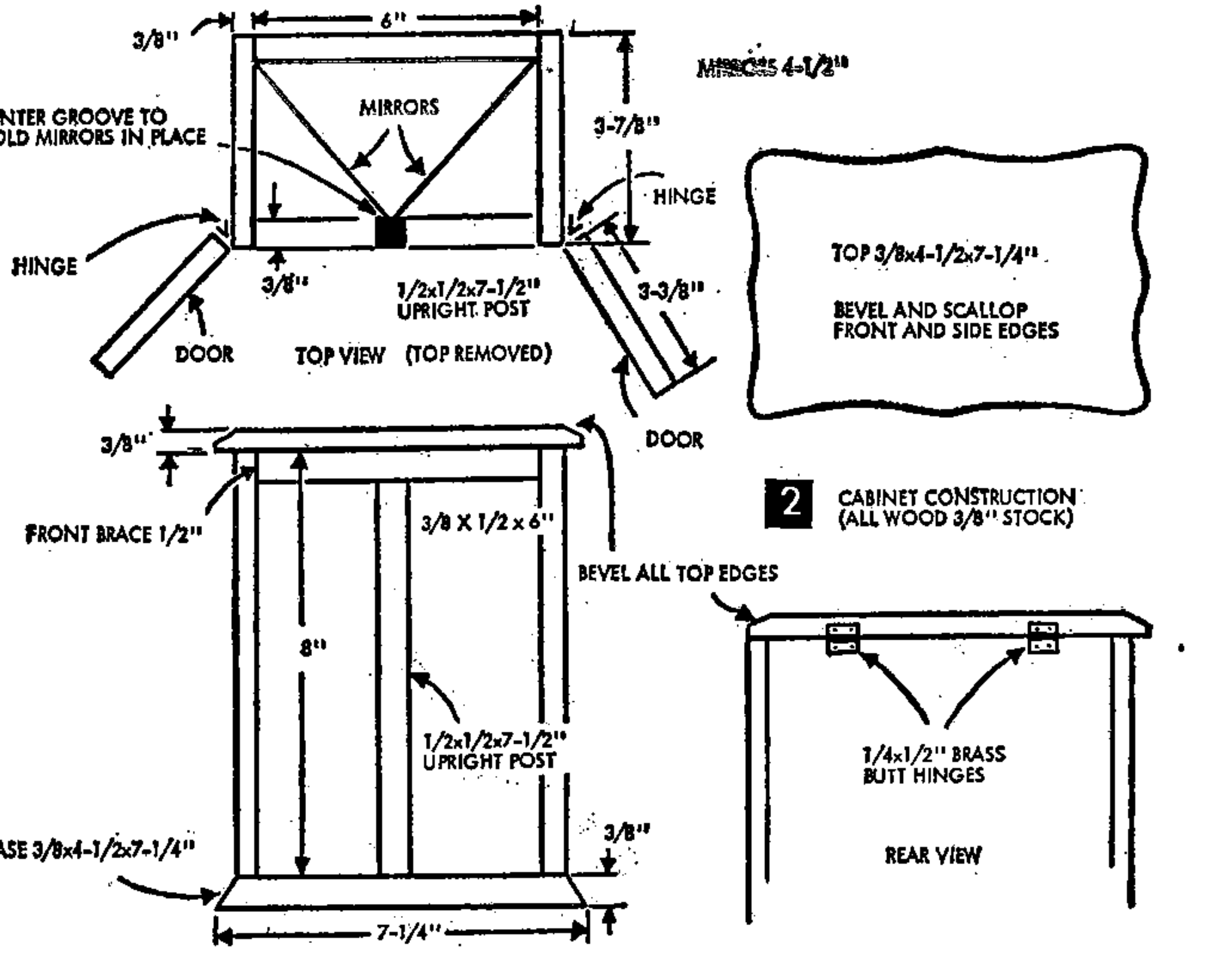
Handkerchief Production Cabinet

Build this tiny box properly and you account for the magical elements needed to make each production a spectacular show

ONE of the conjurors' most impressive tricks can be yours in exchange for an evening spent in your workshop carefully building the ornamental handkerchief production cabinet.

Right after showing off this box from every angle, with front doors open for inside as well as outside viewing, you can close the doors, open the top and produce large quantities of beautiful silks as in Fig. 1. All you need are a few pieces of ⅜-in. wood, decorative paper, and bright-chromed sheet metal. Anything from scrap boxwood to hardwood plywood will do.

You can cut all the wood from one 7½ x 36-in. piece to make up the cabinet as in Fig.



2 CABINET CONSTRUCTION (ALL WOOD 3/8" STOCK)

2, with overall dimensions of 4½ x 7¼ x 8¾ in. The only ½-in. wood called for is that for a front brace and center post behind the doors, and ⅜ x ½-in. strips can be used here by turning the ½-in. dimension to the critical side. The thickness is needed for a center groove used to hold metal mirrors in place. Sides, back, base, post, and brace can be assembled with glue and #4 x ¾-in. *fh* (flat-head) screws or, to simplify the job, use 1-in. brads and slightly set the heads.

For Decorative Effect, the base is beveled outward on front and sides, while the top has a scalloped design cut into front and side edges with a slight top bevel to boot. These are not at all necessary but do add to the impressive appearance. To carry this out further, a large decal of a dragon is centered on the back and another oriental symbol affixed to the top, but this should not be done until the finish has been applied.

Install both doors and the top as in Fig. 2 with the tiny brass butt hinges common to small jewel boxes, music boxes, etc. (available in many hardware stores and mail order houses for cabinet work). Decorate the interior of the cabinet and inside door surfaces with a light colored paper, preferably of mottled or patchwork design.

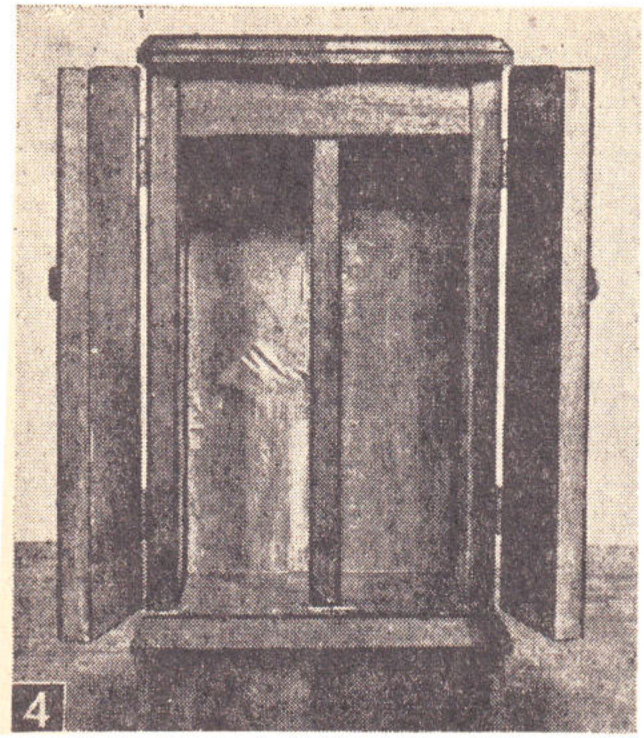
Stain the cabinet exterior and other uncovered wood in a light or medium shade of your choice, preferably close match to the paper. Finish with two or three thin coats of clear lacquer. Apply decals as desired. Two decorative-head upholstery tacks will serve as door handles.

MATERIALS LIST—HANDKERCHIEF CABINET

No. Req.	Size and Description
1 pc.	⅜ x 6 x 8" wood (cabinet back)
2 pcs.	⅜ x 3⅞ x 8" wood (cabinet sides)
2 pcs.	⅜ x 3⅜ x 8" wood (cabinet doors)
2 pcs.	⅜ x 4½ x 7¼" wood (cabinet top, base)
1 pc.	½ x ½ x 7½" wood strip (center post)
1 pc.	½ x ½ x 6" wood strip (front brace)
	(above may be boxwood, pine, redwood, or hardwood plywood)
1 pc.	8 x 10" bright chrome sheet metal (mirrors)
3 prs.	¼ x ½" brass butt hinges
2 doz.	#4 x ¾" brass *fh* screws (cabinet assembly), or 1" brads
1 sheet	gift wrapping paper in mottled or patchwork design (lining)
Misc.	1 x 8" cloth tape, 2 wide head brass upholstery tacks (door handles), oriental decals for top and back, stain, lacquer

Metal Mirrors Are the Secret of the project. Install them right and you'll have a winning trick every time. If you have built the cabinet exactly according to the dimensions in Fig. 2, the mirrors will measure 4¼ x 8 in. each. However, modify the width accordingly if the distance from each back corner to the groove in back of the center post is not exactly 4¼ in.

Although glass can be used, it creates a breakage and handling problem, so it is preferable to cut the mirrors out of a thin sheet of bright chrome. An easy way to hinge them together is to place two long edges together



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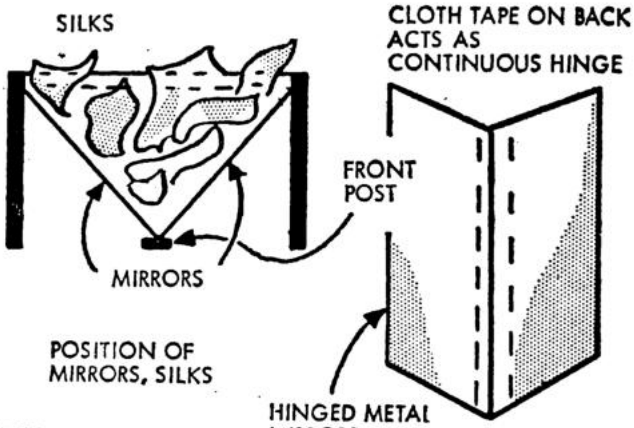
Even in this close-up shot, cabinet appears to be empty. Faint outline on floor reveals position of mirrors, which will reflect nothing but the paper lining as long as doors remain in this position.



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with chromed side down and fasten with a cloth tape along the full length of the joint on the unpolished side as in Fig. 3.

You can now slide the mirror assembly in place through the top so that it fits between back corners and the center post just snug enough to stay put, but still easily removable (Fig. 2). In this position, and with front doors extended straight forward as in Fig. 4, anyone looking into the cabinet sees only the reflection of the side walls, but because of the angle, this appears to be the back of the cabinet.

Stuff the section behind the mirrors with silk handkerchiefs and streamers. As you push each into place, hook or loop its end to the end of the silk pushed in ahead of it. Make the last silk a large one to hold the rest tightly in place.

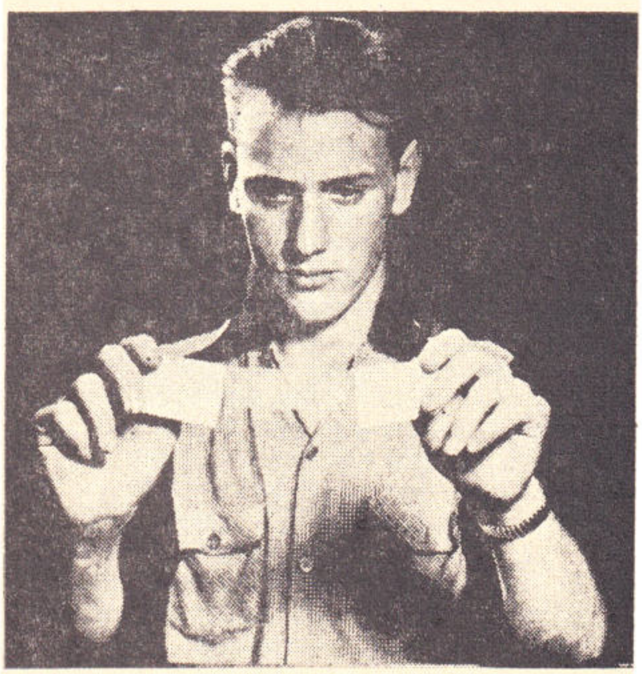
Begin the Presentation by showing the cabinet closed. Then open the doors straight out in front and turn the cabinet around slowly. Use one hand at the bottom and the other in back, so that every one can get a clear though brief view of the inside. So long as the doors extend straight forward, no view will be from too sharp an angle.

Now close the doors, make a few magic passes, and hold the cabinet with one hand while you open the top with the other. Reach down behind the mirrors and draw out the silks. A quick pull on each will bring along the corner of the next, so that you can produce the handkerchiefs in rapid succession.

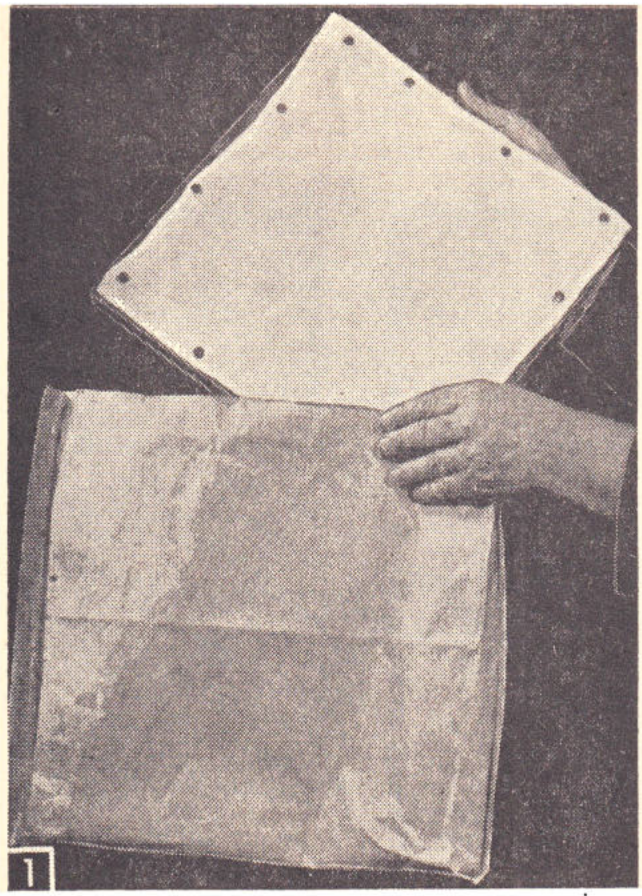
Top edges of the mirrors will not be seen if you keep the cabinet tilted slightly backward. An easier way is to turn the back of the cabinet toward the audience during the silk production as in Fig. 1. You can then rest the cabinet on a table and the upraised top will hide the secret.

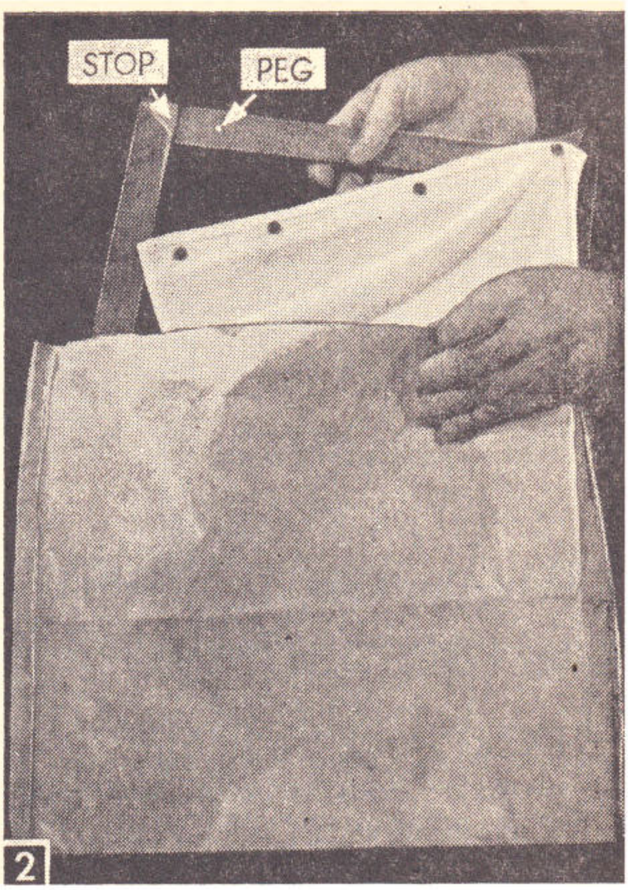
When the cabinet is not in use, remove the mirrors so that anyone examining it will find it quite ordinary.

Tug of War



• Cut a strip of paper almost through at two points, as shown. Now wager anyone that he can't break both end sections away from the middle section by means of steady pulling. No matter how carefully the cuts are made, the chances that both ends will part at once are so slim that it is practically impossible. Slight irregularities in the paper and in the direction of stress will always cause one link to give way before the other.





As handkerchief and frame are placed in the bag, as in photo at left, right hand is in position for forefinger to push movable arm of top frame member off peg and away from stop. Once in bag, thumb can push movable member farther down, removing handkerchief from area of penetration. In photo at right, after movable arm is freed, handkerchief is carried down with it, with dummy tack on left side (out of view) allowing more leeway. This action should not be started until entire frame is in the bag.

The Amazing Penetration of Solid Through Solid

★ Borrowed handkerchief takes terrific beating, yet is returned unharmed to its owner

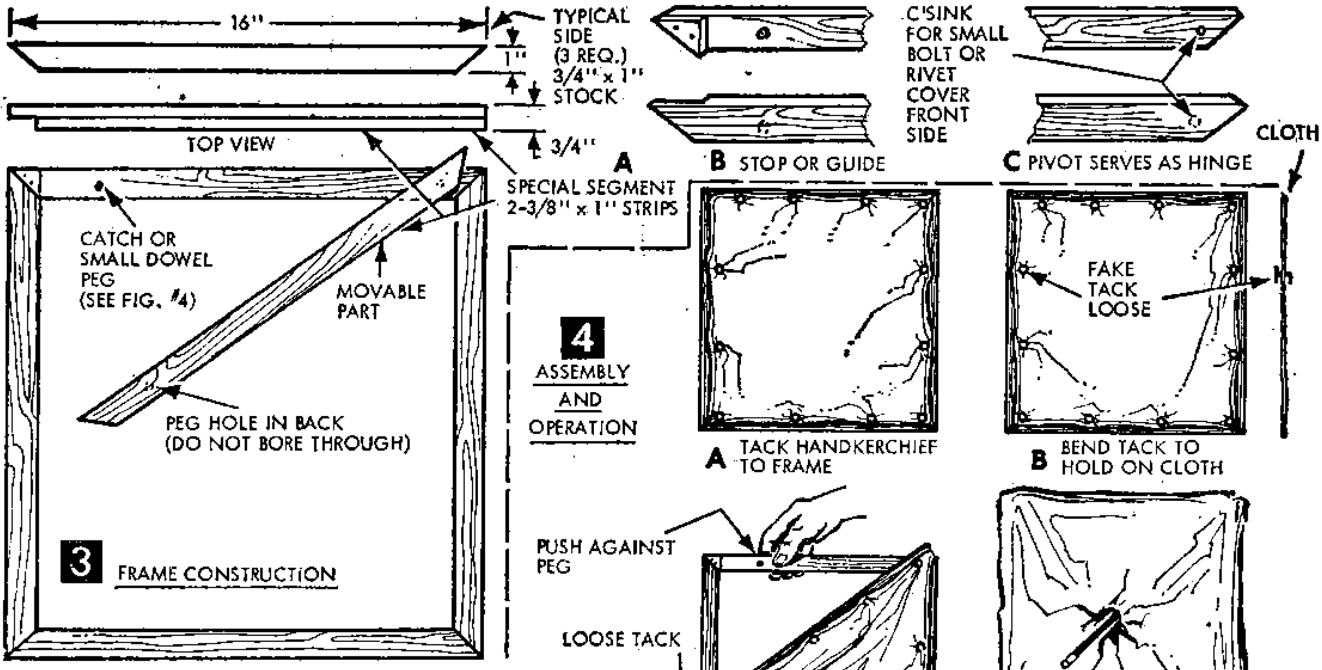
THE magician who borrows something solid from a volunteer, mistreats it and returns it unharmed to its owner, creates a fascination for magic that never seems to end. You know that what he is doing is actually impossible and you feel confident that the material will be brought back in good condition—but how it's done has always been a mystery.

There's a scientific slant to such tricks, of which a good example is the borrowed linen handkerchief stretched on a frame. When the frame is inserted into a paper bag just large enough to receive it as in Fig. 1, the magician holds it in full view and pierces the paper with his wand, pulls ribbons through it, punches his fist through it, and finally pours water through its center into a bowl below. When he withdraws the frame, the handkerchief is still there, wet but undamaged—proving that the solid objects must have penetrated the cloth.

The necessary apparatus is simple to make and costs only a trifle.

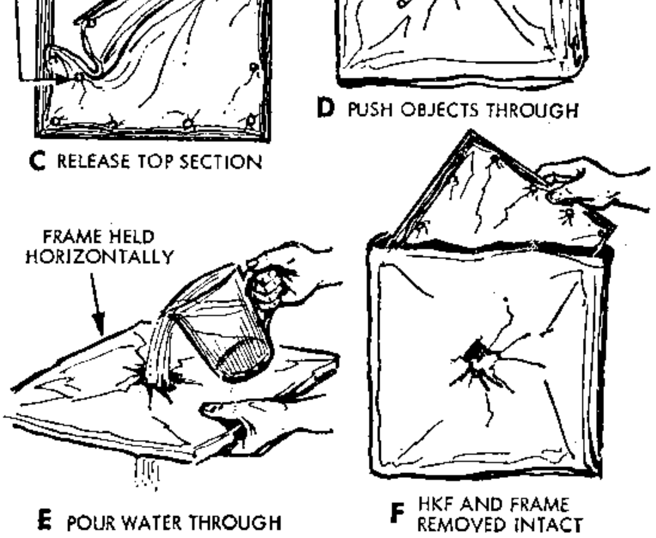
A Special Frame Construction holds the secret. It's conventional in general appearance with ¾ x 1-in. stock making up the 16-in. sides as in Fig. 3—except that one side is formed of two strips of wood which are only half as thick as the other sides (Fig. 3A). Fit the top half loosely to the other part, with a stop at one end (Fig. 3B) and a pivot which also serves as a hinge at the other (Fig. 3C). This movable section will swing down past the center of the frame as in Fig. 3. You can use a peg or small catch to hold it in the normal closed position, which is the only way the audience sees it. Glue and nail frame pieces together.

Now find your volunteer and attach his handkerchief to the frame as in Fig. 4A, using four thumbtacks to a side, and as you do it



3 FRAME CONSTRUCTION

4 ASSEMBLY AND OPERATION



keep the movable portion at the top and facing the audience. Avoid tacking too close to the top corners, since the handkerchief must be free to swing down with the movable piece. This action will be simplified if you start the tackholes beforehand.

One Tack Is a Fake, with its pin bent back almost flat beneath the head. Be sure to attach it on the side of the frame just below the loose end of the movable segment as in Fig. 4A and B. Do this after nearly all other tacks are in place; the cloth will be easier to penetrate with such a tack after it is taut. Since this tack does not enter the wood, the movable section will swing farther downward when it is released (Figs. 2 and 4C).

Place the prepared frame in the paper bag, keeping movable portion at top. Hold bag with your left hand while the right thumb and fingers release the hinged piece and push it well downward (Fig. 1). Now, take a pencil and thrust it through almost at the center as in Fig. 4D, penetrating the paper front and back. Push your magic wand through, plus any handy silk handkerchief, ribbon, candle, or even a ruler. You may even poke your right hand through, clear to the wrist.

Prove that the handkerchief is still in place by turning the bag to a horizontal position and pouring water through it as in Fig. 4E. As you take away the right hand from its position in the hole, simultaneously tilt the frame forward and then downward with your left, turning it edgewise toward the audience. This causes the movable piece to fall back into normal closed position. Pick up a water pitcher, hold frame horizontally over a bowl, and pour through the bag. Thus, the handkerchief is back in place and the water passes through it.

Removing the Frame. Lay the pitcher aside with your right hand and reach into the bag to remove the frame (Fig. 4F). In so doing, draw the hinged portion back until peg and the stop hold it in its original position. Then take the frame out of the bag and show it to the audience. Call their attention to the wet handkerchief and the fact that it is firmly attached to the frame.

Then remove the thumb tacks and return the handkerchief to its owner. Drop the one fake tack into a box with the rest and it will not be noticed. Lay aside the frame and the mystery is complete.

Note: You can lock the movable portion of the frame in position, when not in use, by simply pushing a thumb tack into a pin hole at the extreme corner of the movable strip. The tack should penetrate into the little stop that serves as a guide for the movable portion.

MATERIALS LIST—SOLID THROUGH SOLID

No. Req.	Size and Description
1	men's linen handkerchief
1 pc.	¾ x 1 x 60" wood strip (3 frame sides)
1 pc.	⅜ x 1 x 36" wood strip (movable side pieces, stop)
1	½" bolt and small nut or rivet (pivot-hinge)
Misc.	small wooden peg, 4d nails, doz. thumbtacks, paper bag just large enough to enclose frame

3 Silk Tricks Good for a Combined Show

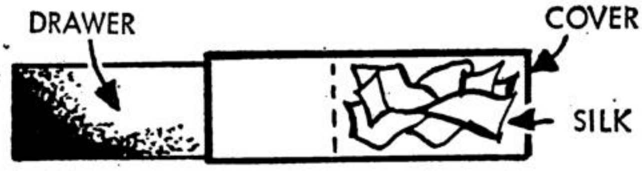
1 Silk from Flame

Silk mysteriously appears in magician's hand as if he drew it from the candle flame.

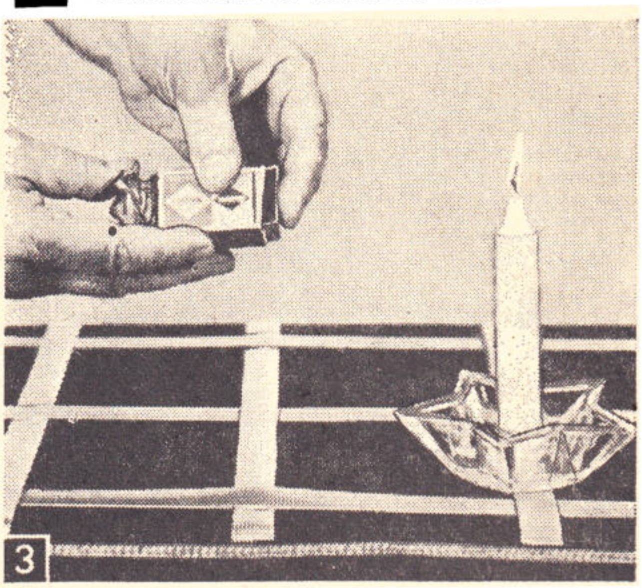
THE magician shows his hands completely empty, then takes a match, strikes it, and lights a candle in a candle holder. A few moments later, he snuffs out the flame and at the same time draws a bright red silk handkerchief from it!

To prepare this feat, hold one corner of a thin, red silk handkerchief and wind the rest around it in a small compact bundle. Push this inside the cover of a safety matchbox, which will force the drawer well out as in Fig. 2. Place box on your table beside the candle, with the drawer of the matchbox toward the front.

Work the trick by picking up the box with the left hand, then taking out a match and striking it with the right. Light the candle



2 SILK HIDDEN IN MATCH-BOX



Normal act of closing the matchbox after lighting candle forces hidden silk into hand. Hands are purposely tilted forward here to disclose this secret action.

and lay the match aside. Grip the rear of the matchbox with the right hand and push the drawer shut with the left. This forces the bundled silk into the right hand (Fig. 3) which conceals it.

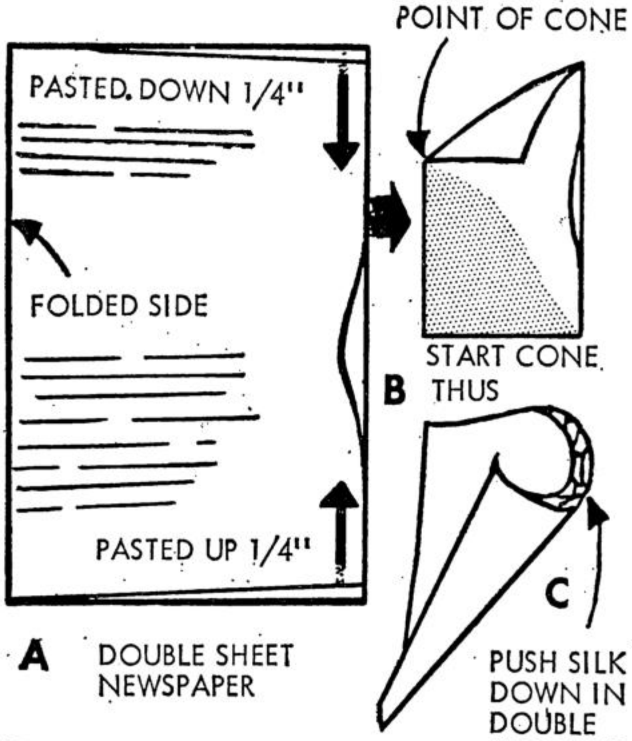
Catch a loose corner of the silk between the right thumb and fingers. Snuff out the candle and bring the right hand above it, releasing the hidden silk. At the same time, whip the right hand upward to give the effect that you are pulling the silk from the flame.

Since the box is open when the match is struck, only a few matches should be in it to eliminate the danger of igniting an entire box. *Always take precautions* when working with matches.

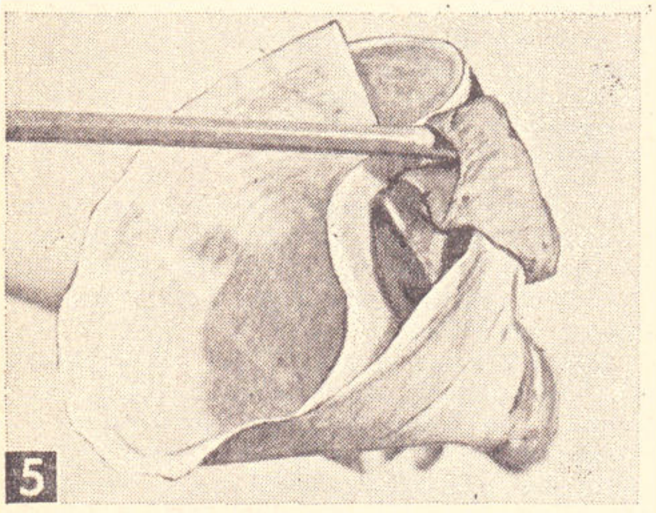
2 Vanish from Paper Cone

A sheet of newspaper is rolled into a large cone and a silk handkerchief is pushed down into it with a wand or pencil. When the paper is unrolled, the handkerchief has vanished.

For this you require a double-page "spread" from a full-sized newspaper. Fold paper in half from left to right to form a single sheet. Paste the two sheets along the top and bottom; also about one-quarter of the way down the right side and up the same distance from the bottom, as in Fig. 4. Make



4 VANISH FROM CONE



Wand is helpful in pushing silk deep into double side of two-ply newspaper cone. Normally, cone is held upright so that no one sees the double side.

sure that the edges of the double sheet fit evenly.

To form the cone, fold the upper left corner well down toward the center crease, and roll it so that the point of the cone is at the left center (Fig. 4B). Hold cone in the left hand, its mouth upward and with the two high points facing the audience. The other side will open automatically between the double sheets. Push the right hand in to open up the space still more; then push the handkerchief loosely into the cone (Figs. 4C and 5) and go deep into the double side.

To make the vanish, press the double side together with the right hand, thumb inside, fingers outside. Release with the left hand so the cone falls apart. The right hand now holds the paper with its long edge upward as in Fig. 6. The left hand takes the opposite edge. Fold the paper and lay it aside, showing both sides in the process.

3 Candle to Handkerchief

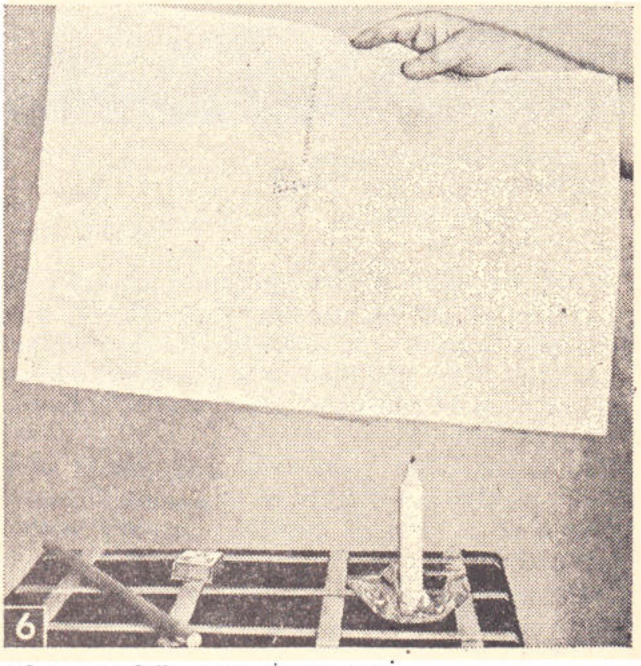
A lighted candle is taken from a candlestick holder, blown out, and rolled up in a sheet of newspaper. Both ends of the candle are shown before the ends of the roll are twisted. The newspaper is later torn open and the candle has vanished, only to have a red silk handkerchief appear in its place.

Roll a sheet of color-matched glazed paper around a candle to form a "shell" or tube. Back this with a layer of newspaper and glue it to shape. Cut off the top and bottom ends of the candle (or the ends of a shorter candle) and fit them into the ends of the tube—after first pushing the handkerchief inside as in Figs. 7 and 8. If the candle is lit for a little while, wax will drip down from the wick area, adding to the realistic appearance of the fake candle.

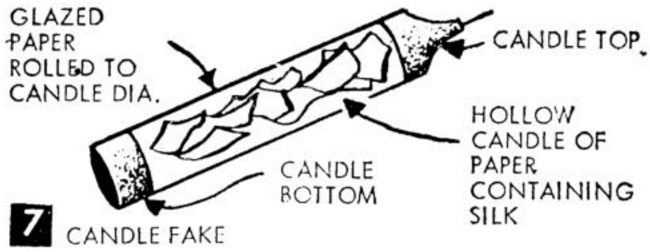
To perform, simply light the candle, which is standing in its holder. Roll up the candle in a small sheet of newspaper, show both ends of the candle, and twist the ends of the

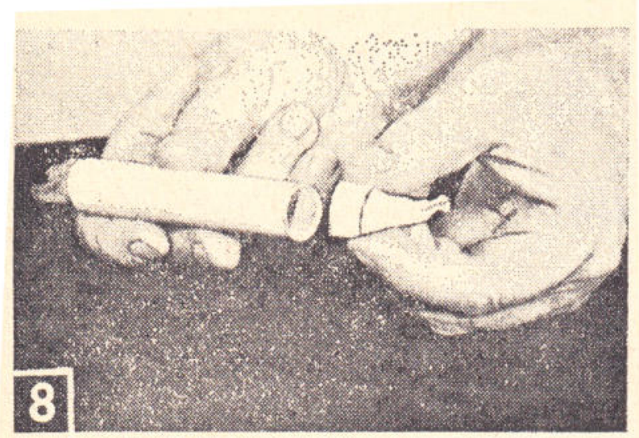
MATERIALS LIST—3 SILK TRICKS COMBINED

No. Req.	Size and Description
2	12 or 16" sq. thin, red silk handkerchiefs
1	white candle
1	candlestick holder
1 box	safety matches
1	standard-size newspaper
1 pc.	6 x 6" glazed paper, same color as candle (fake candle)
Misc.	paste, glue

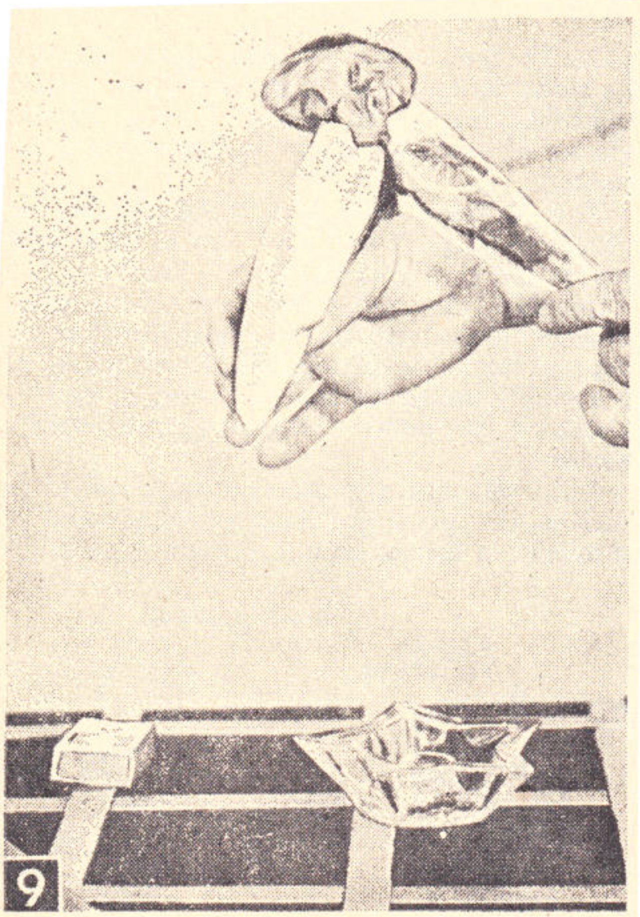


When cone falls apart, newspaper spreads wide open. A hand holds the double-side edge and the silk has vanished.





Wick end of candle being inserted into paper tube. Silk handkerchief protruding from other end will be hidden when candle bottom is inserted there.



A spectacular finish as magician extinguishes the candle and rolls it up into a sheet of newspaper. Fake candle tube tears open along with the newspaper, revealing silk instead of candle.

paper. Break open the paper and the shell candle as well, as in Fig. 9, and produce the silk. The newspaper lining of the shell will help hide the secret. The portions of the paper can be crumbled and laid aside with the candle ends still in them.

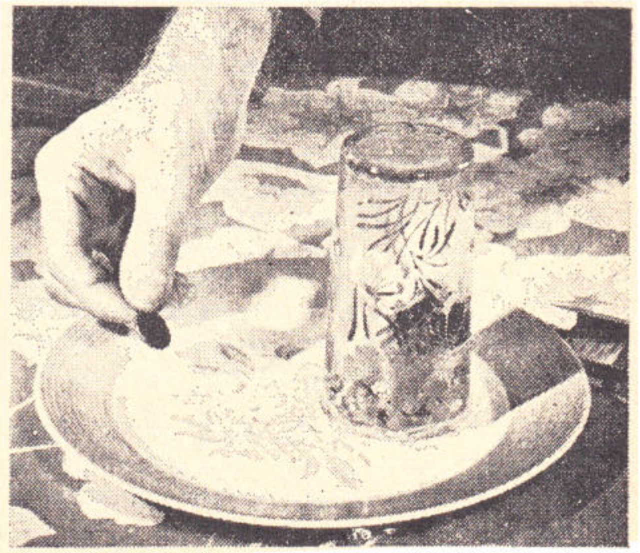
As a Triple Combination:

Load the fake candle with a red silk and stand the candle in its holder. Load the matchbox with a duplicate silk and place it on the table. Have a double sheet of newspaper lying on a chair and a smaller square of newspaper upon it.

Start by lighting the candle and producing a silk from its flame, as in "Silk from Flame." Wrap the candle in the small sheet of newspaper and give it to a person to hold, or simply set it in a glass.

Now form the large sheet into a cone, tuck in the red silk you just produced from the flame and do the "Vanish from Paper Cone." Lay the big sheet aside, take up the small tube of newspaper, break it open, and produce the silk again, completing the "Candle to Handkerchief" transformation.

Automatic Coin Dryer

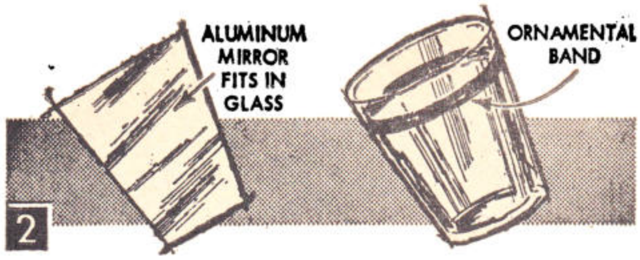


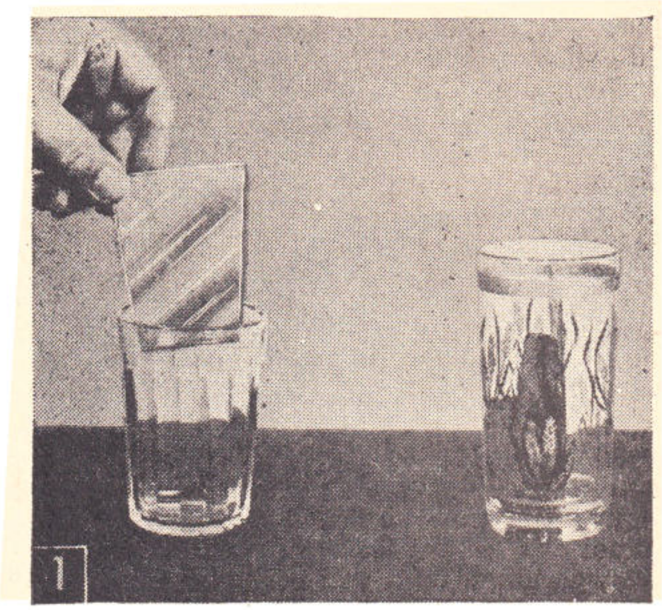
• Pour a little water on the bottom of a flat porcelain or Pyrex plate, deep enough to cover a coin previously placed there. Now challenge anyone to remove the coin without moving the plate or touching the coin with any implement. He must do this without wetting his fingers.

How is it done? Crumple a small piece of paper, place it on the plate, and light it. Then quickly place over the burning paper an inverted tumbler. The fire first heats the air in the tumbler, expanding it; when the fire goes out, the air contracts and draws into the tumbler all the water on the plate, leaving the coin dry.

How to prepare and present—

The Flying Handkerchief





★ How does the missing red silk manage to turn up in a glass tumbler, firmly tied between two greens?

Two types of glasses suitable for the trick: fluted or decorative. Sheet aluminum cut to fit glass serves as mirror. Side view of glass at right shows how bundle of silks is hidden behind partition.

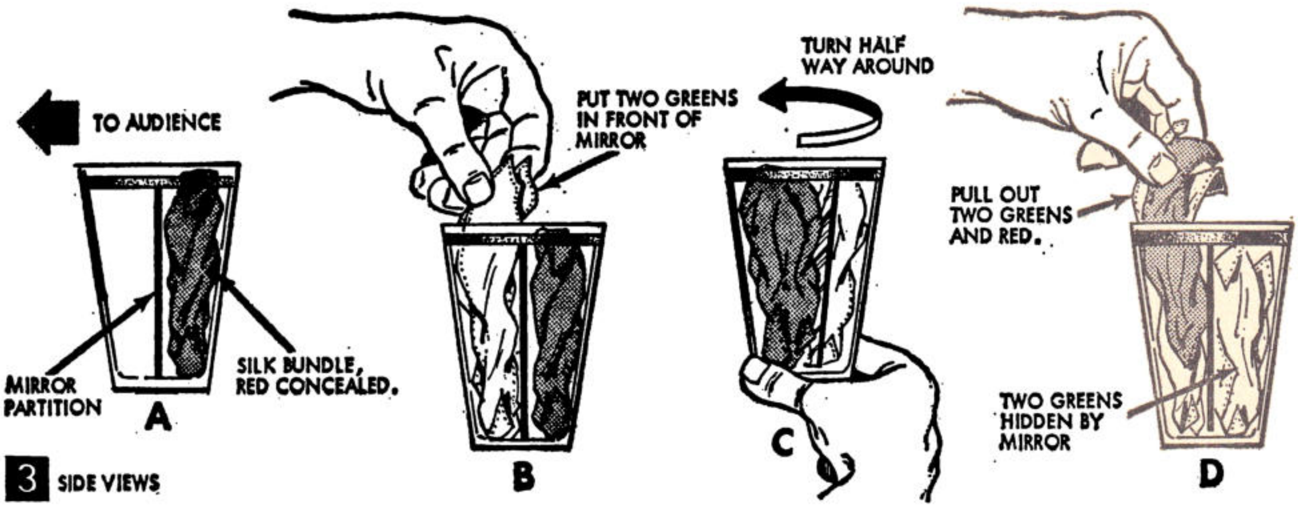
THIS is a sure-fire favorite among silk tricks. Three silk handkerchiefs are used: a red one, which is shown and laid aside, and two green ones, which are tied together at the corners, rolled into a ball, and inserted into a tall drinking glass.

The magician then picks up the red silk, and pushes it into a paper cone, or some other contrivance from which it vanishes. That is surprising enough, but what follows is really magical. The green silks are pulled from the glass and spread by opposite corners. There, knotted between them, is the missing red silk!

A Special Glass Is Needed, of the type known as a "mirror glass." The glass itself is common, but only certain styles are suitable (Fig. 1). You can use a fluted glass because its sides refract light; also, any glass with a light design and a band near the top. Plastic glasses of the fluted style illustrated are satisfactory.

The "special" part is a metal divider, or partition (Figs. 1 and 2A), cut to fit snugly across the center of the glass. You may use a two-sided chrome-plated mirror, but a piece of shiny aluminum cut to size will be practical and far more economical. Small pieces of a suitably reflective aluminum sheet can be obtained in many hardware and variety stores.

Naturally, the aluminum doesn't reflect as well as chrome, but this is an advantage. If a mirror is turned squarely toward an audi-



ence, full reflection is too bright. Test your aluminum "mirror" alongside an empty glass, and you will soon find the proper distance and lighting that will make the mirror glass deceptive, appear totally empty.

Cut a Cardboard Pattern first to fit across the glass carefully, so that you can shape the mirror partition exactly the same for a tight fit. This is necessary for two reasons: 1) you don't want anything to show around the glass edges; 2) the mirror should not rattle. It should be snug, yet removable.

In addition to the mirror glass, you will need two sets of silk handkerchiefs, each consisting of one red and two greens. Set "A" is the group that the audience sees at the start of the trick. Set "B" is arranged beforehand by knotting a red silk between two greens. Roll red silk into a bundle, and bunch the two greens about it, so that none of the red shows. Then stuff the bundle down behind the mirror, until completely hidden, but with ends of both green silks projecting upward as in Figs. 1 and 3A.

How to Perform. Place the previously prepared glass on the table, with shiny mirror toward the front so that it looks like any ordinary glass. Working with Set "A," tie the two greens together, bundle and push them down into the front half of the glass (Fig. 3C).

MATERIALS LIST—FLYING HANDKERCHIEF

No. Req.	Size and Description
1	8 oz. water tumbler with fluted sides or a light design
1 pc.	4 x 6" thin-gage bright aluminum sheet (cut for glass partition)
6	12 x 12" silk handkerchiefs arranged in two matching sets of two greens and one red each
1	small piece scrap cardboard (glass partition pattern)

Then pick up the glass, show it freely, and transfer it to the other hand, turning it around before replacing it on the table.

The part previously behind mirror partition should now be in front as in Fig. 3C. Since there are green silks bundled in both sides, the glass looks the same from all angles which is the beauty of the trick. Just prior to this trick and for special effect, try vanishing a red silk either from the paper cone, or by some other method described in MAGIC HANDBOOK.

Now draw the bundle of green silks from what has just become the front half of the mirror glass (Fig. 3D). Since ends of both silks are pointed upward, take one in each hand, and whip the green silks apart as you step forward, showing the red silk tied between them.

Be careful not to lift the glass when drawing out the bundle. Hold it with the left hand, and keep one finger pressed down on the mirror partition, while the right hand pulls out the packet of silks. In this way, there is no chance for the mirror to come out with them. Don't spread the bundle until you have stepped forward. By then, you will be in front of the glass, and it will be forgotten by the audience.

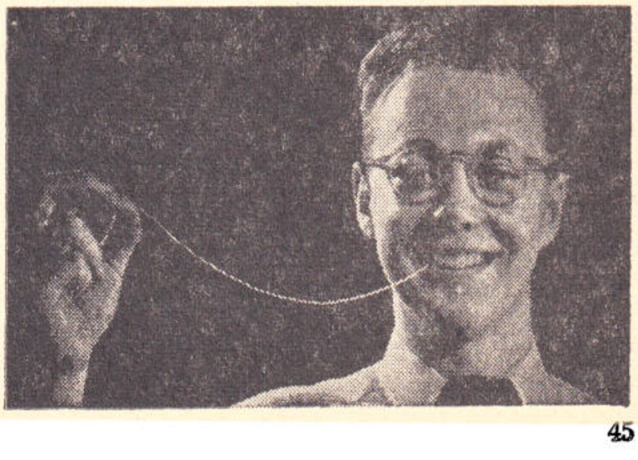
As soon as the trick is over, turn around, stuff the knotted silks loosely into the front half of the mirror glass and let them flow all over it. Then you can lay the whole thing aside.

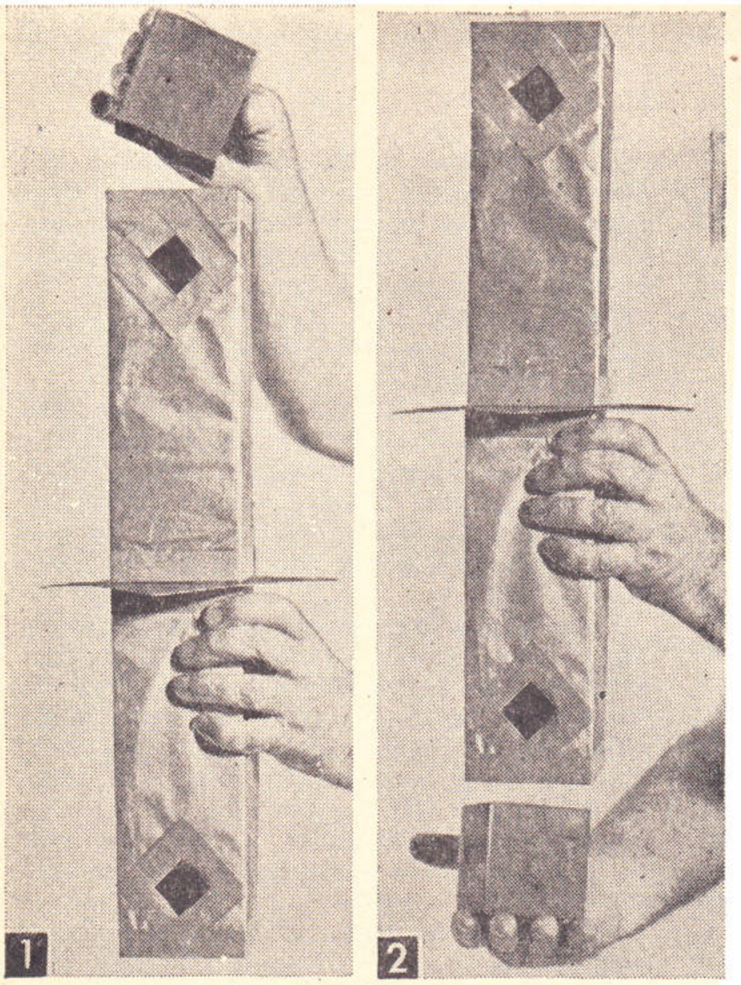
Large, fluted glasses with specially chromed mirrors are sold by many magic supply dealers as "mirror glasses" and are definitely worth purchasing.

Chew Two Strings into One

• Begin by holding up what appears to be two 6-in. lengths of string, as shown. Stuff them into your mouth and chew. Five seconds later, reach into your mouth, grasp an end of the string—and draw out one long piece!

You started, of course, with a piece of string about 12 in. long, and another about 1½ in. long. Before holding them up, bend each in the middle; then hold both bends between the thumb and forefinger (as in the first photo) so that the ends of the short string look like continuations of the ends of the long. Once the strings are in your mouth, get rid of the short one by tucking it between gum and cheek with your tongue.

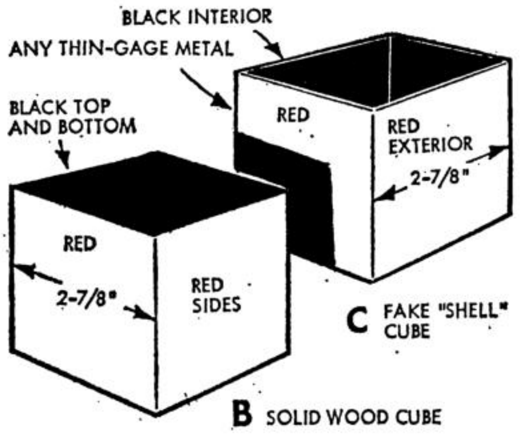


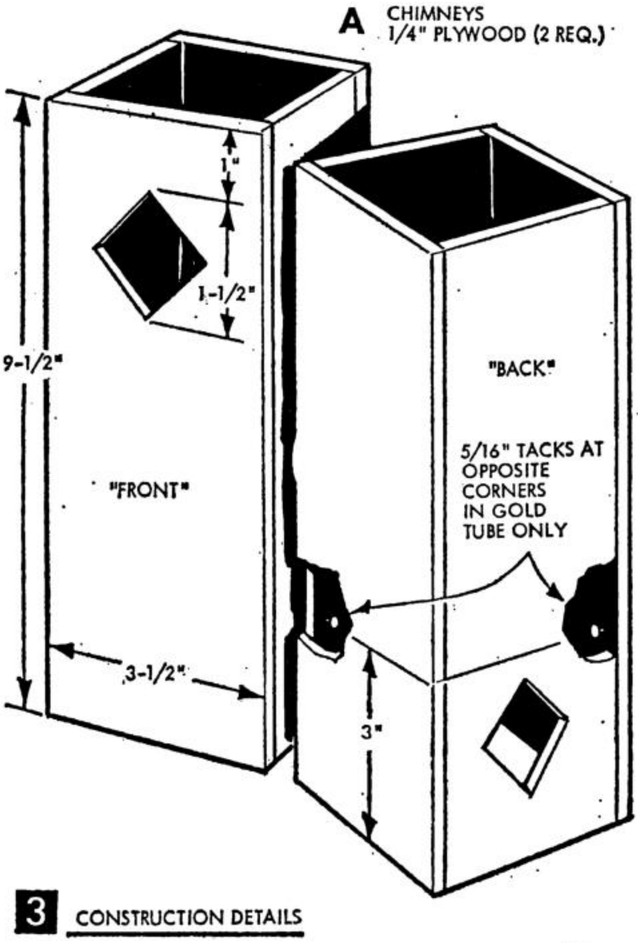


The "cube"—actually a red shell with black interior—is being dropped at left into upper chimney. Left hand, secretly holding real cube at top of lower chimney, releases it an instant later (right), and cube apparently passes through stiff plastic sheet.

The Cabalistic Cube

★ **What magic power promotes its prompt passage through chimneys blocked by a solid sheet?**



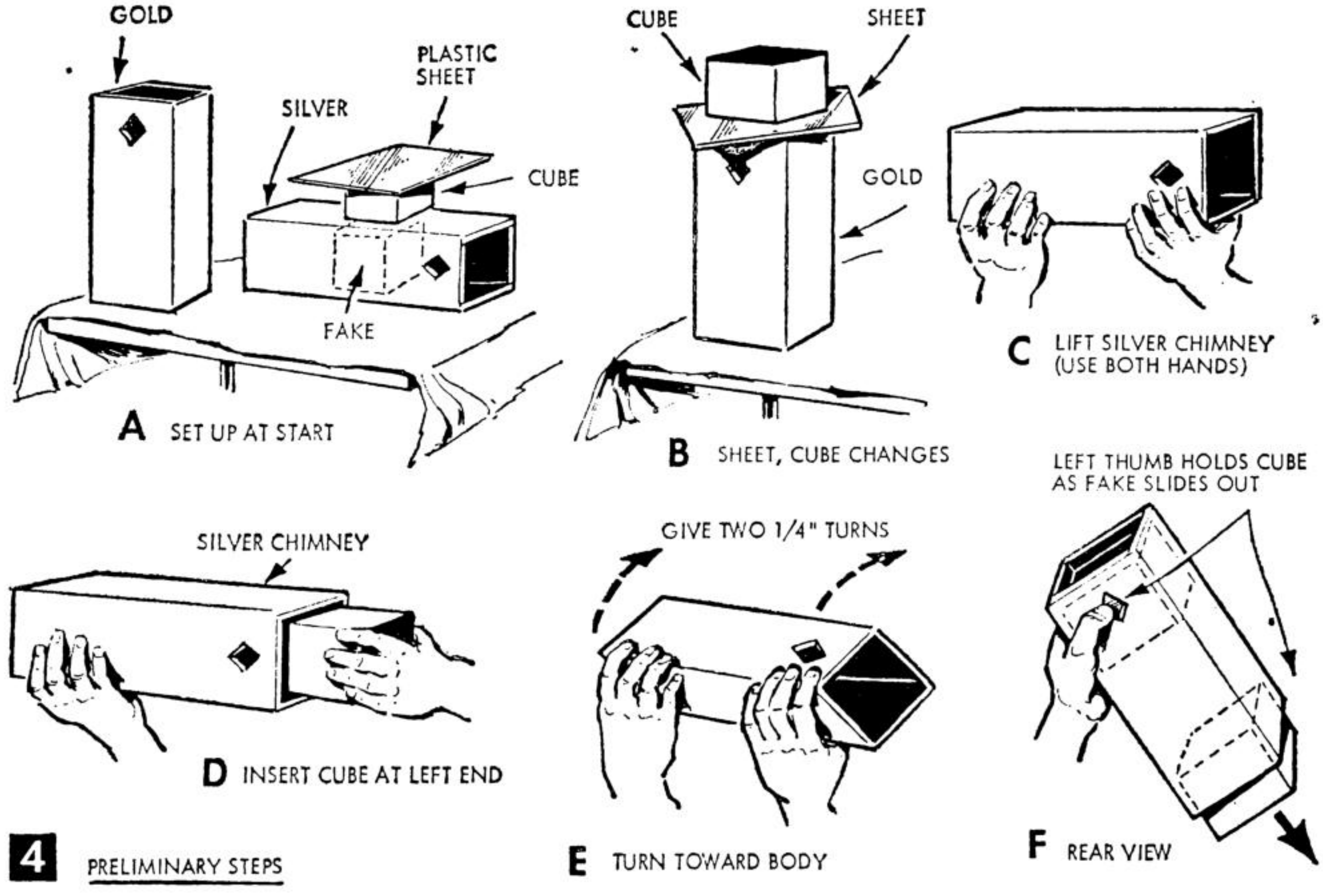


3 CONSTRUCTION DETAILS

THIS is one of those feats of wizardry that seemingly defies all scientific laws and thereby wins due acclaim. When the magician drops an innocent looking cube through two chimneys, his hand actually has to race beneath them in order to catch the cube, despite the fact that a sheet of stiff plastic or other solid material bars the path. You can make the props easily in your workshop and present the trick in a really professional style.

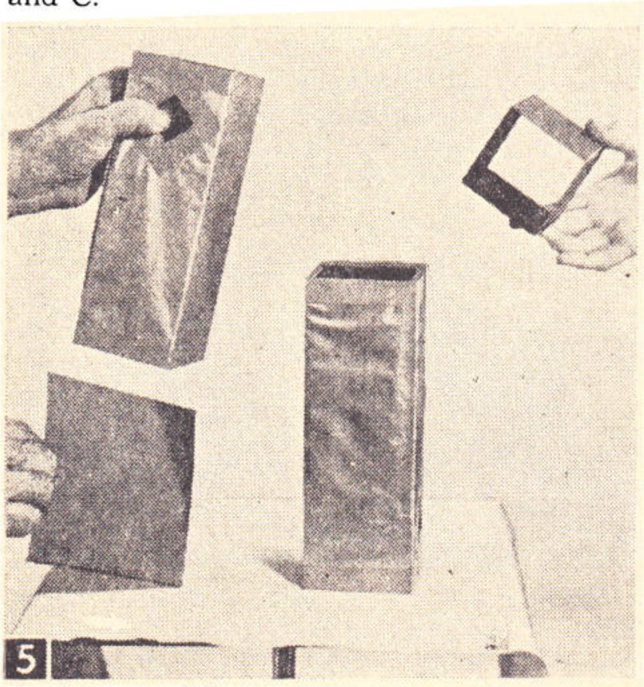
So far as the audience knows, the appliances consist of two square chimneys, a wooden cube painted red, and a small square sheet cut from plastic, cardboard, metal, or any other substance stiff enough to lie flat (Figs. 1 and 2). The spectators aren't made aware of a thin metal shell sized to match the cube but completely open at the top and bottom. And that is what makes the trick.

Build Chimneys of Plywood or other ¼-in. stock to stand 9½ in. high and with 3-in. square interior clearance, as in Fig. 3A. Each has a 1½-in. square "diamond" cut through one side 1 in. from the top and also on the opposite side 1 in. from the bottom.



4 PRELIMINARY STEPS

Paint each chimney black on the inside but finish the exterior of one in gold, the other in silver. If preferred, you can substitute paper in these colors for the exterior paint. Prepare the cube and open shell as in Fig. 3B and C.



Hand at upper left shows how thumb is used to retain real cube at top of lower chimney. Sheet of plastic below, placed between chimneys, could be of any other solid material. Hand at right holds shell cube, the "fake" that makes trick possible.

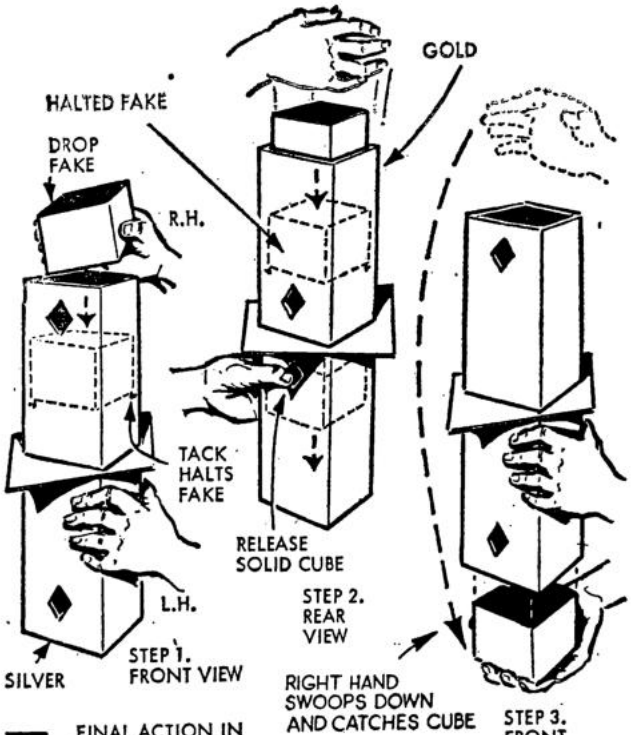
You can cut the 2⅞-in. cube from a short piece of 4 x 4 post (actual size 3⅝ x 3⅝ in.). The special fake, or shell, can be fashioned from sheet metal, aluminum sheet, or even a rigid, thin piece of plastic. Paint the sides of both cube and shell bright red and treat other areas with the same black applied to the chimney interiors.

Set openly on a table, the fake should look exactly like the cube, its black interior appearing the same as the top of the cube. A chimney can be shown as empty while the fake is in it when prepared in this manner.

Inside the gold chimney, insert two tacks at opposite corners and 3 in. above the bottom edge (Fig. 3A). Use the 5/16-in. size and allow heads to protrude ⅛ in. so that they will act as stops for the fake cube.

When the cabalistic cube is brought "on stage" for presentation, it should be set up as in Fig. 4A. As you stand behind your table, the silver chimney should be on its side and to your left, with the fake concealed inside at the center. Note that one of the diamonds is in front at the left. Set the cube over this chimney as shown and place a stiff plastic sheet about 5 in. square over that. Stand the gold chimney on the table to your right, making sure that the tack "stops" inside are toward the bottom.

Start Your Presentation by lifting the gold chimney and tilting it toward the audience to show that it is empty. Then replace it exactly as it was. Next, show the sheet of plastic, tap it to prove its solidarity, and set it on



6 FINAL ACTION IN 3 QUICK STEPS

the gold chimney as in Fig. 4B.

Pick up the wooden cube, toss it and catch it, rap it with a wand to show that it is solid, and put it on top of the plastic sheet (Fig. 4B). Lift the silver chimney with both hands, one at each end as in Fig. 4C. Keeping it horizontal, turn the left end toward the audience to show that it is "empty." Since the black lining of the fake blends with the interior of the chimney the fake will not be noticed.

Pick up the solid red cube immediately and insert it in the left end of the silver chimney (Fig. 4D). At the same time, swing the chimney back to its original position. A red side of the cube will then show through the diamond opening at the "front" of the chimney. During this action, keep the chimney level and handle it rather slowly so that the hidden fake does not slide.

Now, hold the silver chimney with both hands and give it two quarter turns toward yourself as in Fig. 4E, thus moving the diamond opening at the left to the back. Secretly press your left thumb through the diamond opening to keep the cube in place (Fig. 5). Deliberately tilt the right end of the chimney downward so the fake will slide out as in Fig. 4F. Catch it with your right hand and set it on the table as though it were the solid cube—which it appears to be.

The deception is perfect because everyone assumes that you let the solid cube slide down through the silver chimney. Actually, the cube is still at the top of the chimney.

Action Follows Fast. Take the plastic square from the gold chimney with your right hand and set it on the silver chimney.

MATERIALS LIST—CABALISTIC CUBE

No. Req.	Size and Description
1 pc.	¼ x 14 x 20" plywood or hardboard (chimney sides)
1 pc.	2⅞ x 2⅞ x 2⅞" wood (cube)
1 pc.	2⅞ x 12" thin gage sheet metal, aluminum, tin, or plastic (shell)
2 pcs	10 x 14" colored paper—one gold, one silver (to cover chimneys)
1 pc.	5 x 5" stiff plastic sheet (solid between chimneys)
Misc.	¾" brads, 5/16" tacks, glue, black and bright red paint

Then place the gold chimney on top of the plastic square. Finally, pick up the fake cube with your right hand and partly lower it into the gold chimney. This should now appear as set up in Figs. 1 and 6. Now you are ready to proceed to the climax in three lightning-fast steps.

At the count of "Three!," drop the fake (Step 1). The stops in the gold chimney will catch it. An instant later, secretly release the solid cube from the top of the silver chimney (Step 2) by relieving pressure of your thumb (Step 2). Swoop your right hand down to catch the falling cube as in Fig. 2 (Step 3). This conveys the perfect illusion of the solid cube dropping through the chimneys and penetrating the plastic on the way.

For a Quick Windup, set the solid cube on the table with a thump. Then lift the gold chimney at the top with your right hand and tilt it upward and forward to expose the interior. Just before reaching the horizontal, lower the end again and set the chimney upright on the table (Fig. 4A).

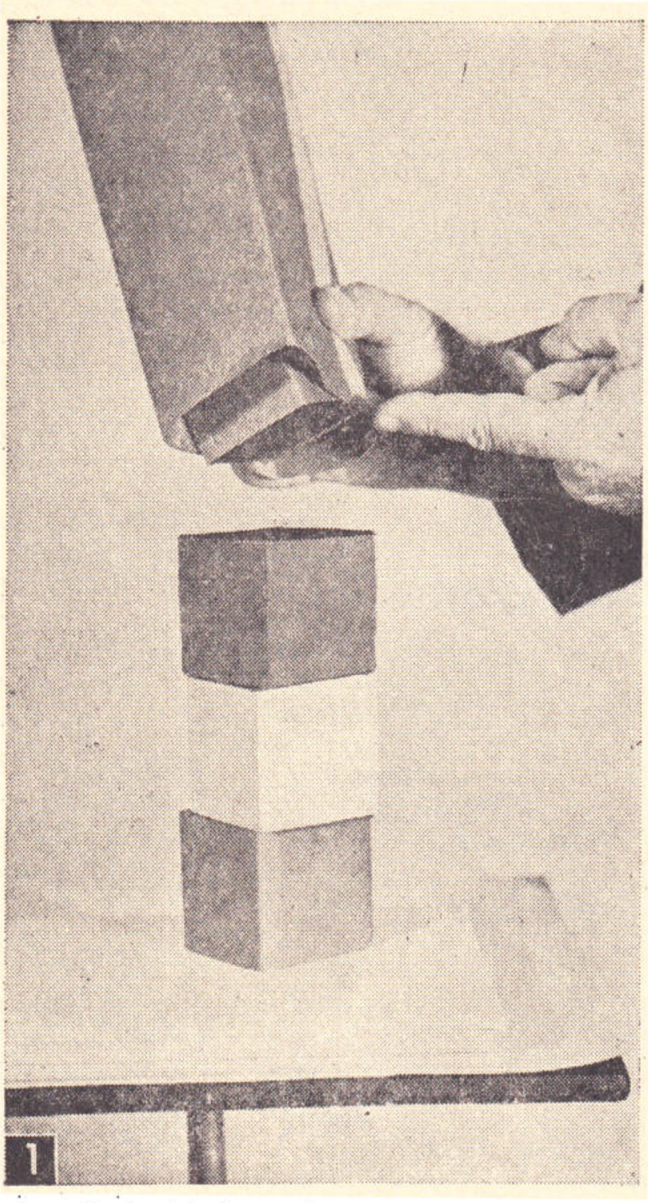
Display the plastic sheet with your right hand while the left tilts the silver chimney upward and forward so the audience can look through it. Set the silver chimney upright on the table with your left hand and pick up the solid cube. Walking forward, hand the solid cube and the plastic sheet to the audience for examination, as though they were the only objects that really figured in the trick.

Cutting the Cards

• Naming the cards with a dinner knife thrust at random into the deck is a real puzzler, but it is easy to do. You can never miss telling the card immediately above the knife if the blade is bright and you pull it over to the index corner of the card—always the left-hand corner toward you when the deck is face down. Be sure to tilt the handle of the knife slightly downward so you can catch a reflection of the index mirrored in the blade.

A Trick You Can Safely Repeat

The Baffling Blocks



Three blocks that know their patriotic place. Whenever they are moved out of order and covered, they usually wind up as red, white, and blue. Fourth block fake, retained in chimney by squeezing it, is purposely shown here. When working the trick, it should be held a little bit higher in the chimney.

ANY trick that can be repeated and yet sustain interest is a good trick, especially for the amateur magician performing before friends. An experienced wizard can ignore requests of "Do it again!" but a beginner cannot easily disregard them. He thus needs a few tricks that he can do several times without risking detection. One of them is the "Baffling Blocks," which in fact becomes more baffling as it goes along.

The audience can plainly see three blocks: one with red sides, another white and a third blue, while all have black tops and bottoms. Every time they are stacked in irregular order and covered with a chimney, they reappear as red, white, and blue when the chimney is lifted (Fig. 1). This can be repeated over and over.

Behind the Scenes is a fourth block—or fake—painted red on two adjoining sides, blue on the other two, and black on top and bottom. All four blocks are of wood and can be of any one size from 2 to 3 in. to a side. Make the chimney of a heavy cardboard or corrugated paper folded so the sides will be 1/4 in. wider than the blocks and four to five times as long as a single block. This will permit easy sliding over the stacked blocks.

To go with the 2½-in. blocks in Fig. 1, the chimney was made 12 in. long and covered with a colored art paper.

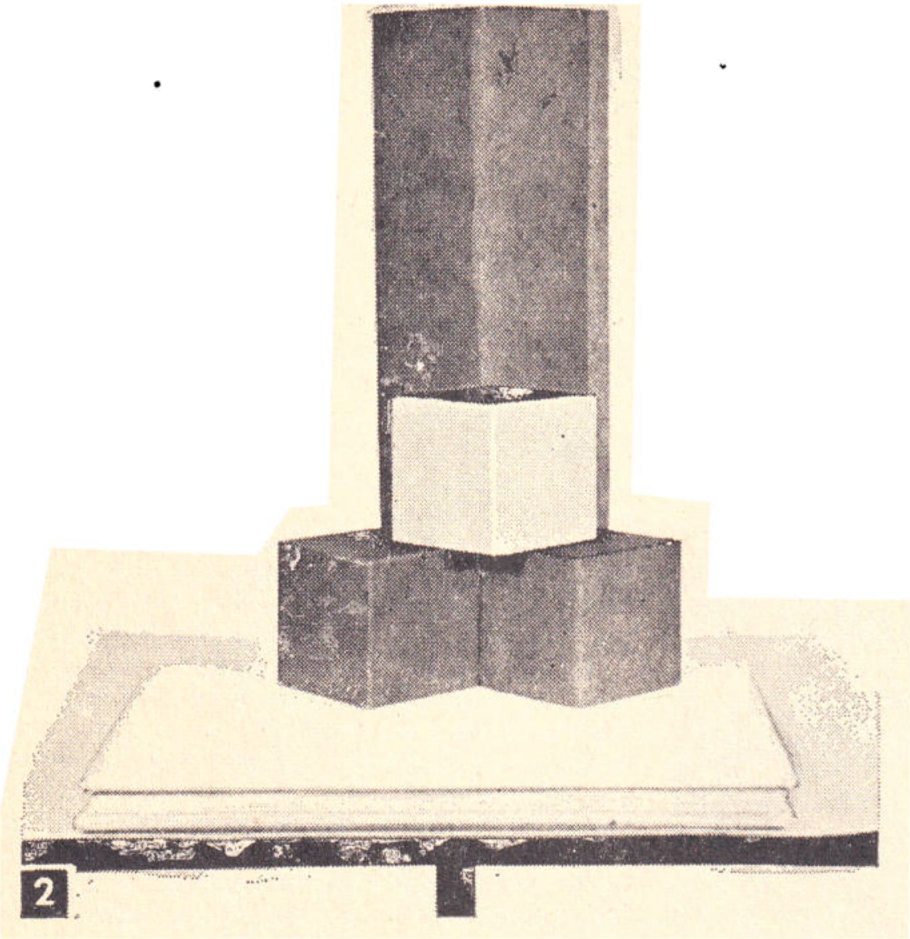
Beforehand, set the red and blue blocks on the table, side by side, each turned so a corner is toward the audience as in Fig. 2. Place the white block on the red and blue, turned at the same angle to form a pyramid. Set the fake block in back of the genuine ones, with its two blue sides toward the front. Place the chimney over the fake block as in Fig. 3 and all is in readiness for the show.

First, call attention to the blocks and their colors. Then pick up the chimney and show that it is empty. (The fake block remains hidden behind the pyramid.) Set the chimney over the fake block again and with the other hand, pick up the genuine blocks and show them, one by one.

Drop the blocks into the chimney in an odd order of white, red, and blue (Fig. 4A), saying that the blocks have a way of rearranging themselves in a patriotic fashion: red, white, and blue (Fig. 4B). In lifting the chimney, grasp it 3 in. above the bottom, as in Fig. 1.

Finger Pressure Holds Block. As you reveal the red block, press the sides of the chimney, gripping the blue block just above. Carry away the blue block in the chimney and set the chimney beside the three stacked blocks. Point out that the blocks are now in the order of red, white, and blue, from top to bottom, and remark that this happens to be their idea—not yours. In fact, you will have the blocks do it again.

Drop the blocks down the chimney in the order of white, red, blue (Fig. 4C). Handle the first two leisurely but drop the fake block in rather quickly, showing only its blue sides. This time, when you lift up the chimney, carry the fake block away with it (Fig. 4D). The blocks will again be red, white, and blue from top to bottom.



2

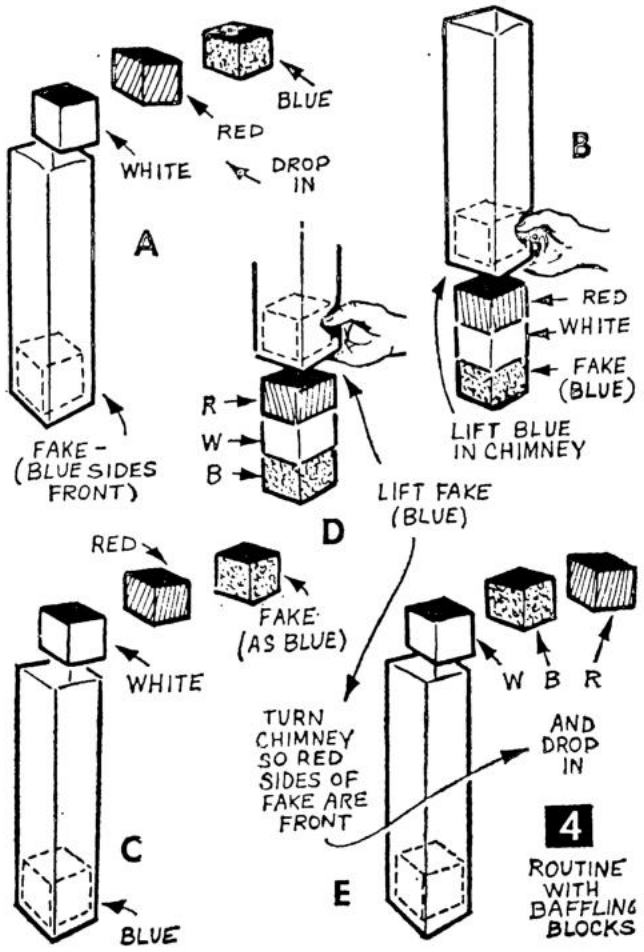
Pyramid setup for the blocks at start of performance. Front view (left) and side view (right) show blocks mounted on a book, but a board would do just as well. Added height helps to keep fake block hidden in rear when chimney is lifted so that it can be shown as empty.

Turn to the audience as though you, too, were surprised. This gesture enables you to give the chimney a half turn in a natural fashion. Move back a step and set the chimney on the table so that the red sides of the hidden fake are now turned toward the audience (Fig. 4E). Then drop the blocks into the chimney in the order of white, blue, and red, showing each as you comment, "Sometimes the blocks work from the bottom up—like this!"

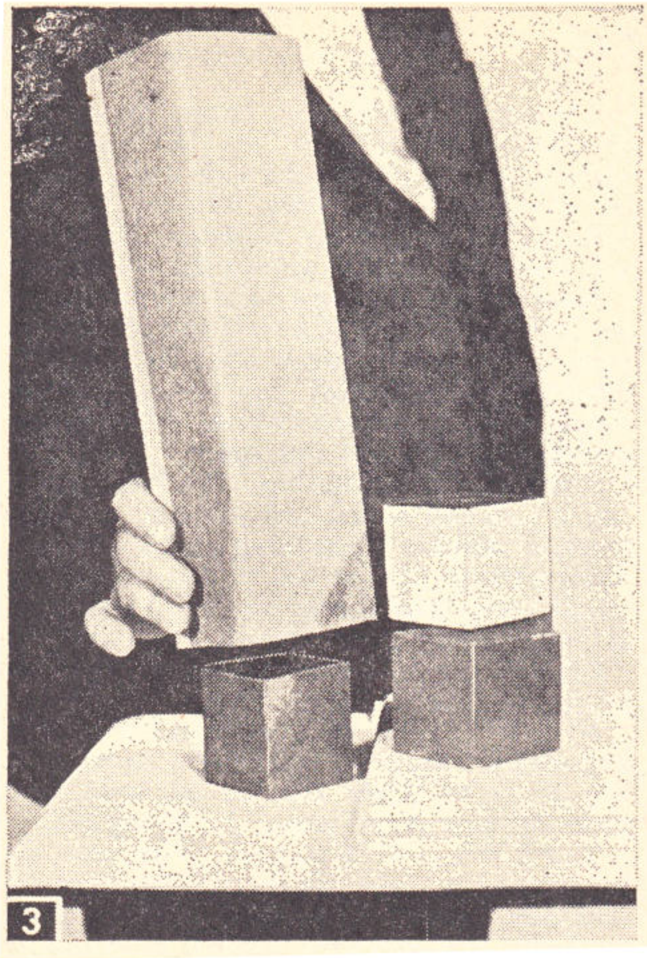
Lift up the chimney, showing a red (fake) block, then the white, then the blue (Fig. 4F). Carry away the red block at the top and set the chimney down. Now drop the blocks in the chimney in the order of white, blue, and red, handling the fake block with due care (Fig. 5G). Raise the chimney once more carrying the fake block with it, and the blocks will again show red, white, and blue from the bottom up (Fig. 4H).

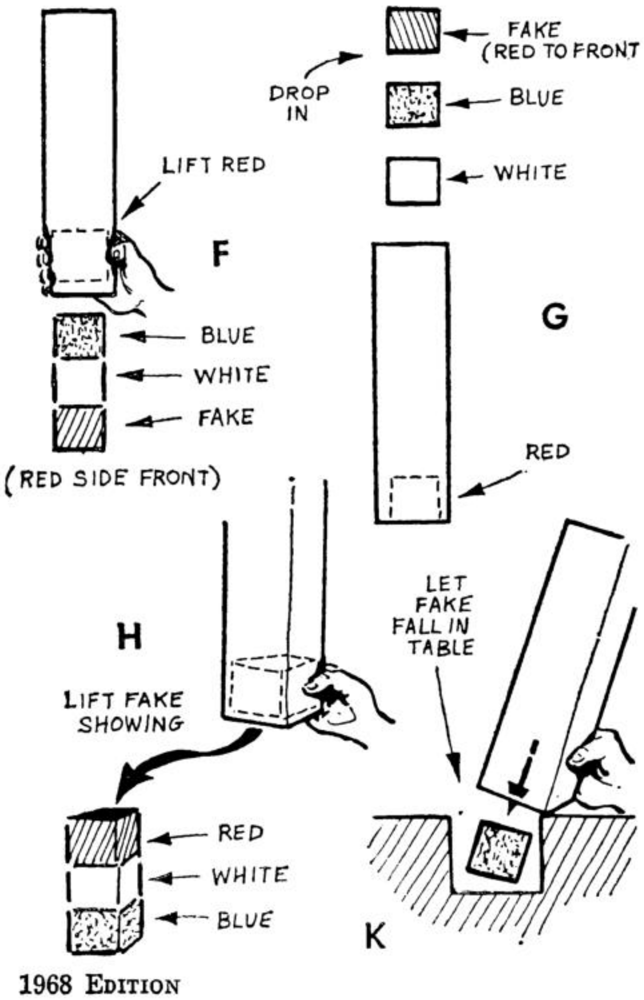
MATERIALS LIST—BAFFLING BLOCKS

No. Req.	Size and Description
1 pc.	$2\frac{1}{2} \times 2\frac{1}{2} \times 12''$ wood (blocks, fake) (This post can be trimmed from a 3 x 3 post.)
1 pc.	12 x 12" heavy cardboard or corrugated paper (chimney)
2 pcs.	9 x 12" art construction paper, same color (chimney cover)
Misc.	book or board (platform), glue; red, white, blue, and black paint



4 ROUTINE WITH BAFFLING BLOCKS





A Good Way to Finish the trick is to set up the three blocks as a pyramid in front of the chimney, as originally. Lift the chimney, show it to be empty and replace it over the fake block. You can then drop the three blocks into the chimney and simply lay it aside.

If you are using a table with a well, the best plan is to set the chimney just in front of the well when you arrange the blocks in pyramid fashion. As you lift the chimney, slide it backward enough to let the fake block drop into the well (Fig. 4J). Now you cannot only show the chimney to be empty, but also pick up the genuine blocks, one by one, and pass them out to the audience for examination. Disposal of the fake block is perfect.

Air Lifts a Glass

• It may seem impossible to cause a toy balloon to lift a glass, but it is really easy. Drop a lighted paper match into the bottom of the glass and, while it is still burning, place the balloon in contact with the rim of the glass. To everyone's astonishment, part of the balloon begins to bulge into the glass. As soon as the match has gone out, the glass may be readily lifted by lifting the balloon.

Tumbler Through the Table

• Press several sheets of newspaper down firmly over an inverted tumbler, which you claim you will strike right through the table. Over these sheets drape a napkin—to catch the pieces of glass in case of mishap! Then strike the top of the mound a sharp blow with one hand. With the other hand, produce the glass, unharmed, from beneath the table.

Just be careful to press the paper around the glass so that the paper will retain its shape even with the glass not there. Use of the napkin is just a ruse that permits you a moment to slide the covered glass to the edge of the table and into your lap; you slide the empty shell, now covered with the napkin, back onto the table.

A Fast Buck

• How quick are your reflexes and those of your friends? You can test them by means of nothing more than a crisp bill. Hold one end of the bill so that it hangs vertically, and have the person to be tested hold his thumb and forefinger close to, but not touching, the opposite sides of the center of the bill. Without warning, let go. Your friend must catch the bill before it slips through his fingers. It can be done, but it is surprisingly difficult.

The Spirit Slate Trick

★ **An invisible hand writes a message in chalk**

MAGICIANS borrowed this trick from fake mediums many years ago and have been using it ever since. Two slates are shown blank on every side, yet when they are placed together a message appears.

Two identical slates are used, a good size being those with inside frame measurements of 6 x 9 in. (Fig. 1A). Larger sizes are even better. They are inexpensive and easy to obtain at stores and mail order houses dealing in school supplies. In addition, you need a special device known as a "flap." This is a sheet of thin, black material (Fig. 1B) cut to dimensions 1/16 to 1/8 in. smaller than those of the slates within the frames.

Write the message in chalk on the top side of one slate (A), cover it with the flap, then place the other slate (B) on A as in Fig. 1C, and you are ready for the trick.

Pick Up the Two Slates Together, holding them level. Draw away slate B with the right hand, thumb on top and press the left thumb against the top of A to hold the flap in place. Tilt both slates downward, one in each hand, showing the "thumb sides" blank.

Turn slate B over and place it on A. Square the two together and turn them over, showing the outsides of both. This causes the flap to drop from A to B as in Fig. 1D. Lift off A without showing its under side and casually lay B on the table. Step forward, turn A around and there's the message. You may pass the slate around among the spectators.

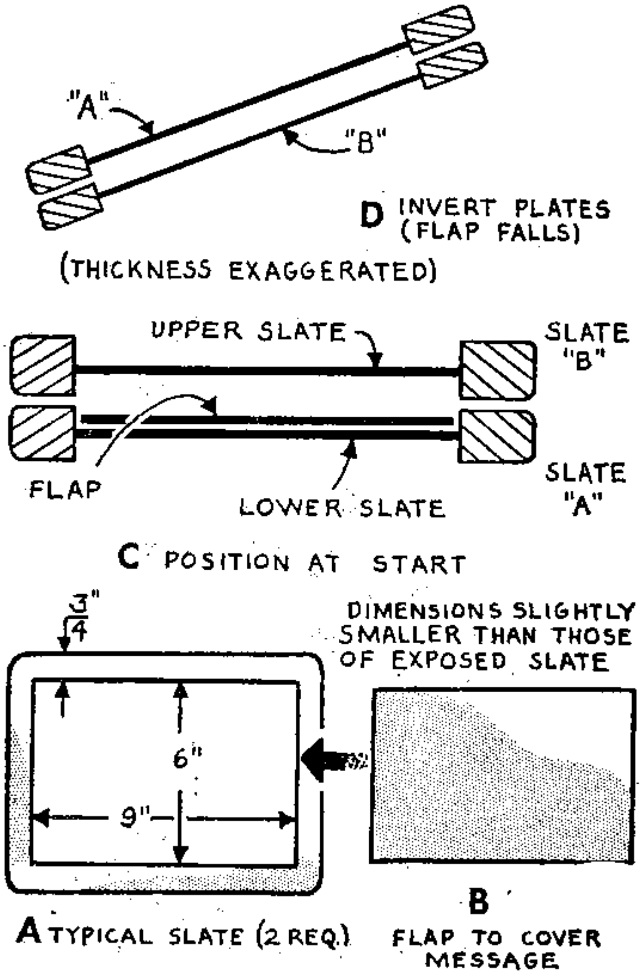
Now for the Message. The more mysterious it is, the better. If people are wondering how the "spirits" guessed what was on their minds, they will think less about how the slates could have been tricked. Here is one sure-fire type of spirit message:

Place the slates together, then hand someone a pad and pencil and ask him to write down a number containing three *different* digits such as 653, or 104, or any other such number they may choose between 1 and 1,000. If they want a number like 13, they can write it 013. Under no circumstances, however, do you look at the number.

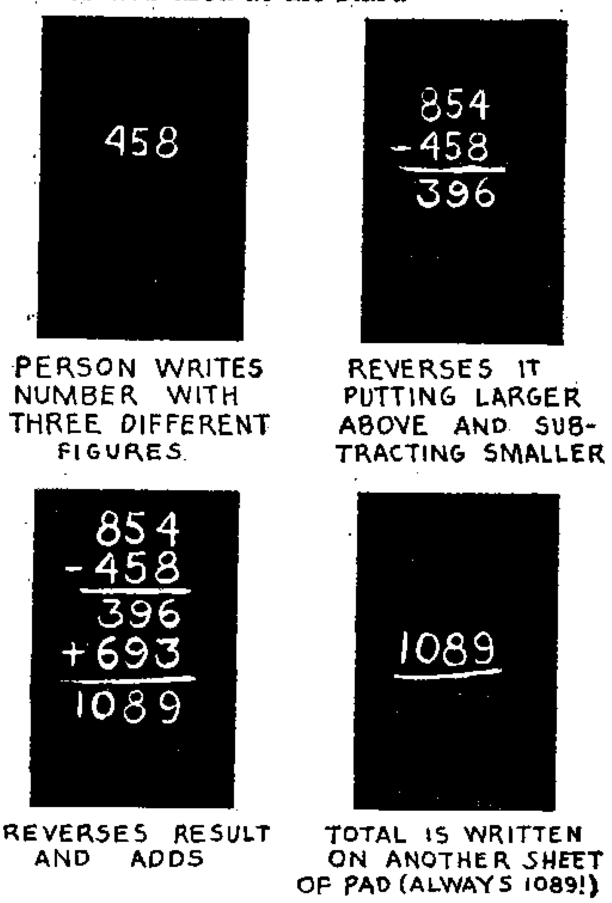
Next, tell the person to reverse his number and subtract the smaller from the larger as in Fig. 2. If he wrote 103, for example, he'd place 301 over it and subtract, leaving 198.

Third, ask your volunteer to reverse the latter number, then add the two together. In that case, that would be adding 891 to 198 to get 1,089. And that's the number on the slate.

It's an odd fact that the number will always be 1,089 regardless of what three-letter number was used at the start.

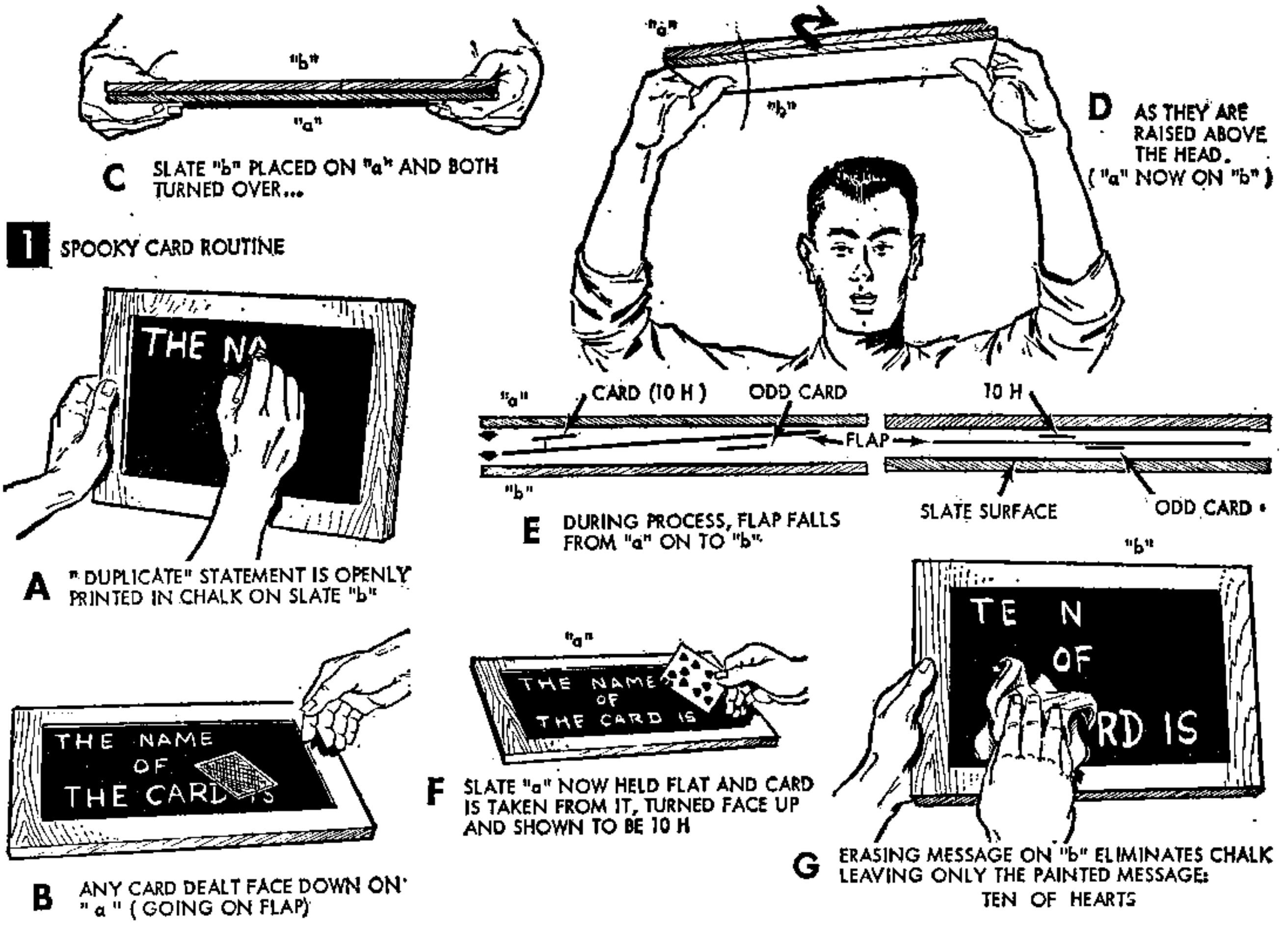


1 SPIRIT SLATES



2 ADDING UP TO 1089

Another Slate Mystery **Spooky Card Trick**



1 SPOOKY CARD ROUTINE

A "DUPLICATE" STATEMENT IS OPENLY PRINTED IN CHALK ON SLATE "b"

B ANY CARD DEALT FACE DOWN ON "a" (GOING ON FLAP)

C SLATE "b" PLACED ON "a" AND BOTH TURNED OVER...

D AS THEY ARE RAISED ABOVE THE HEAD. ("a" NOW ON "b")

E DURING PROCESS, FLAP FALLS FROM "a" ON TO "b"

F SLATE "a" NOW HELD FLAT AND CARD IS TAKEN FROM IT, TURNED FACE UP AND SHOWN TO BE 10 H

G ERASING MESSAGE ON "b" ELIMINATES CHALK LEAVING ONLY THE PAINTED MESSAGE: TEN OF HEARTS

HERE'S a quick follow-up to the Spirit Slates using the same flap principle. On one slate you print with chalk the statement: "THE NAME OF THE CARD IS." A volunteer is invited to select a card and place it face down between that slate and another so that the spooks can erase your statement and write the name of the card in its place.

But when the slates are taken apart, the statement is unchanged. The spooks have utterly refused to name the card. You show it to your audience and they note that it is the 10 of hearts, so you decide to rub out the statement and start all over. As you erase, however, some of the writing remains. But now the slate reads: "TEN OF HEARTS."

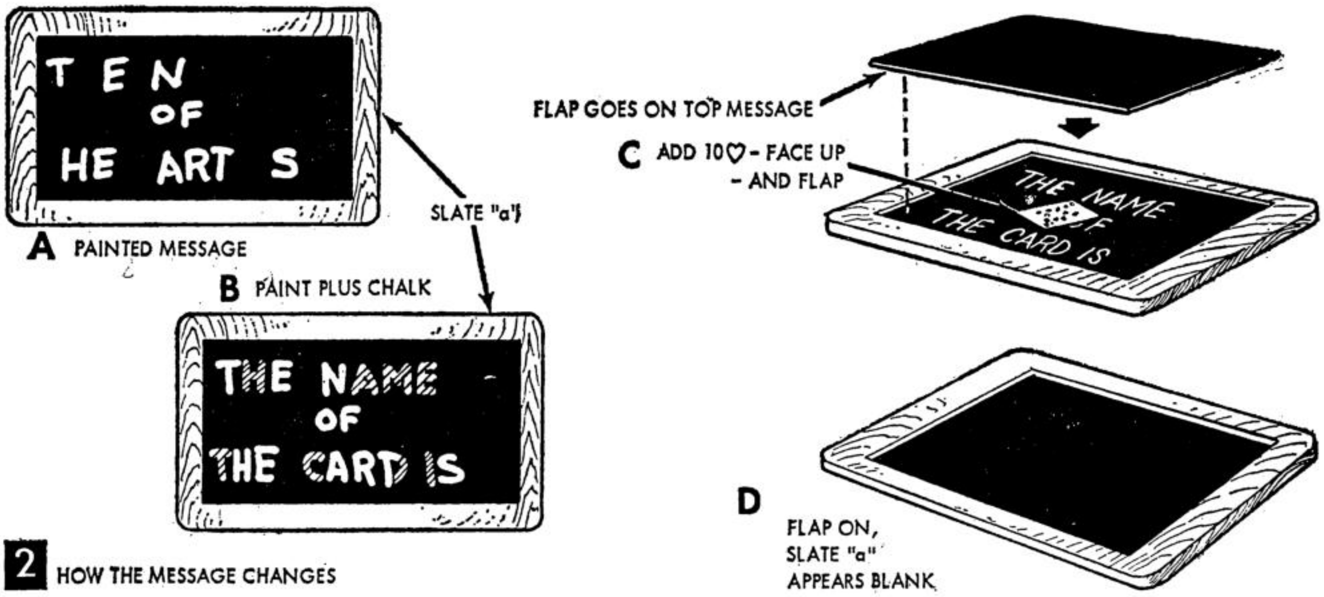
Prepare the Slate First by using white paint to inscribe "TEN OF HEARTS" but be sure to print it in capital letters and spaced exactly as shown in Fig. 2A. When the paint is dry, use chalk to supply the missing letters needed to complete "THE NAME OF THE CARD IS" on the slate (Fig. 2B). Now take the Ten of Hearts from a pack of cards, lay it face up on the message side of the slate, and place the flap over it on the slate (Fig. 2C).

Place this slate (A) on the table with flap side up (Fig. 2D) and set the pack of cards (minus the 10-H) on it face down. Put the unprepared slate (B) down alongside with a piece of white chalk resting on it.

Show Slate B to your audience first and use the chalk to print "THE NAME OF THE CARD IS" on it (Fig. 5, Step 1), saying that this is to encourage the spooks by telling them exactly what is wanted. Print this so it closely resembles your hidden statement on A. Give Slate B to a spectator to hold.

Now pick up Slate A, holding it like a tray. Hand the pack of cards to someone while telling him to note that all are different. Have him shuffle the pack, then draw out a card face down. Ask him to lay the card on your improvised tray (Slate A) without looking at it (Step 2), which will make it harder for the spooks to guess it. Take Slate B and place it, chalked side down, on Slate A (Step 3) so that the unknown card is in between.

At this point, hold the slates at opposite ends, thumbs above, fingers below, and state that you "sense a spirit vibration." Raise the slates and hold them just above your head, turning them over as you do (Step 4). Announce that the message should have appeared by now and lower the slates just as they are.



2 HOW THE MESSAGE CHANGES

With This Bit of Byplay, you have reversed the slates so that the flap is now on B which is below A (Step 5), but the action is so natural that no one will suspect it. Lift up the upper slate (A) and show it to the audience. Though you have switched slates, they still see your original "THE NAME OF THE CARD IS" statement—so they think it is the same slate.

Hand Slate A to a spectator, saying that the spooks seem to have slipped. The face down card lying on Slate B has also been switched, but everyone will think it is the card placed on the slate earlier by one of the audience. Hand the card to that person (Step 6), take pack from him, put it on Slate B and lay it aside like a tray as you will have no more use for it.

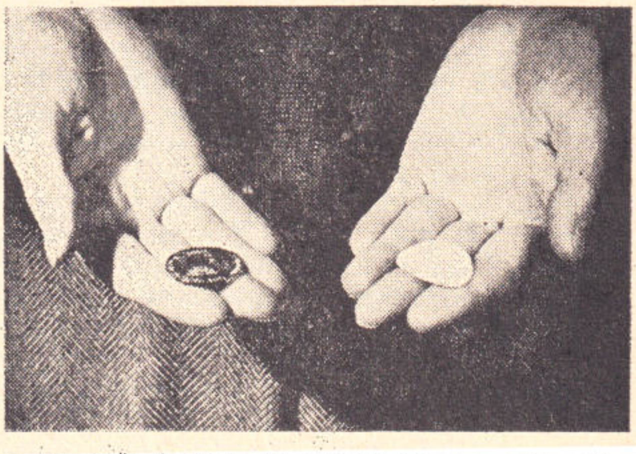
This turn of events leaves one person with Slate A and another holding a card that proves to be the 10 of hearts. Take the slate from the spectator and rub out the message, saying: "I suppose we will have to start all over, but it is odd that the spooks didn't tell us the name of the card. They have never failed me yet—"

By then, you have rubbed off the chalk, but the painted portion of the lettering remains, clearly spelling out "TEN OF HEARTS" in wide-spaced fashion (Step 7). Take the card, show it along with the slate, and then lay both aside.

Nimble Thimble

• It's not hard to pull a thimble through a handkerchief if you secretly use two thimbles, one fitting loosely over the other and hiding it. With both on one finger, drape the handkerchief over them, reach under and remove the larger thimble, and put it on again over the handkerchief. Now grasp the handkerchief by the corners and whisk off the larger thimble. Your friends will be startled to see a thimble still on your finger.

Helping Galileo



• Challenge your friends to drop a coin and a paper disk of the same size from an equal height and have them reach the floor at the same time. After they have tried unsuccessfully, show that it can be done. Place the disk flat on top of the coin, held horizontally, then drop both together. Lowered air pressure above the coin during its fall will hold the paper on securely. Any other method of releasing them will cause the disk to flutter down far behind the coin.

Candle from the Pocket

★ **For comic relief after a candle vanish, you can bring it back quick as a flash**

Ready for performance at any given moment during a show—a lit candle drawn from your pocket.

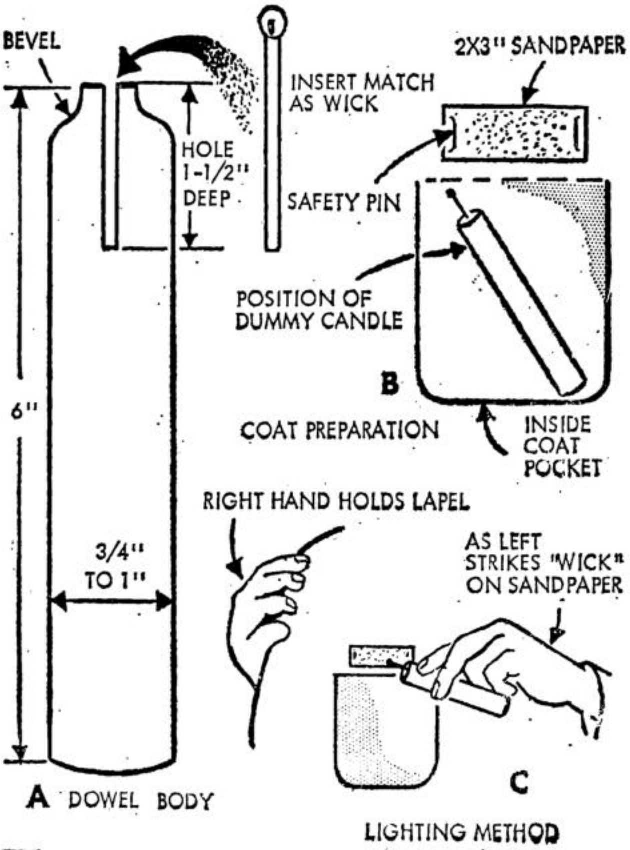
IT'S startling to see a magician reach into his inside coat pocket and nonchalantly bring out a lighted candle. This lightning-fast trick is made to order for comedy relief at any point during a show, and is a particularly good follow-up to a candle vanish such as the "Candle to Handkerchief Transformation." While everyone is wondering where the candle went, suddenly it's back again (Fig. 1).

Preparation of the lighted candle is almost as simple as performing the trick. Cut a 6-in. length of a ¾- or 1-in. dia. dowel stick and mark the center at the cut end. Select a wooden match of the kitchen variety that will strike anywhere and measure its diameter. Now bore a hole of this diameter 1½ in. deep at the center mark as in Fig. 2A.

If you want this end to resemble the exposed wick end of a new candle, mold it as in Fig. 2A. You can whittle this to shape with a sharp penknife. If you prefer the appearance of a used candle, leave the end squared off but slightly round the edge.

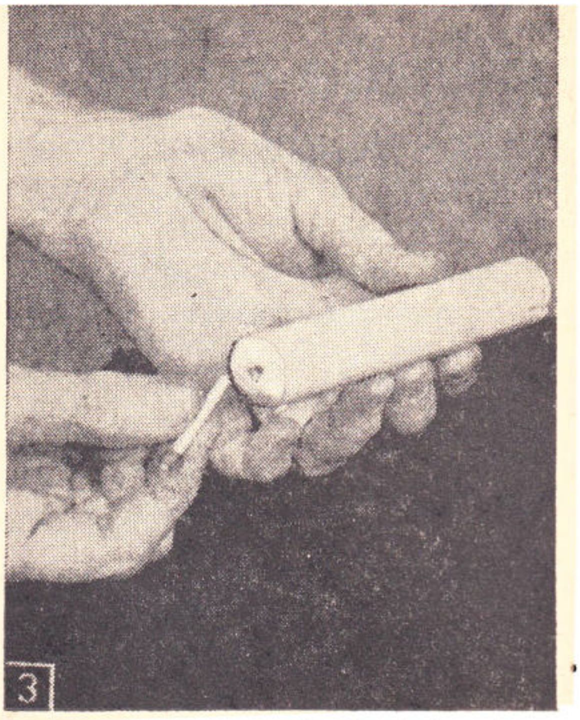
Paint the dummy in a semi-gloss off-white shade to resemble a plain wax candle.

Match is the Wick. Fasten a 2 x 3-in. strip of medium sandpaper directly over your inside coat pocket with two small safety pins, as in Fig. 2B. Also, insert the match in the



2 FAKE CANDLE

A working view showing how, all in one motion, the magician holds coat, takes "candle" from coat pocket and rubs it against sandpaper on the way out. Timed right, it will be lit as it comes into view of audience.



Break off end of matchstick if necessary so that head will be about ¾ in. away when match is inserted in dowel hole.

hole as in Fig. 3 and put the candle fake in your pocket below the sandpaper. They can stay there for an indefinite time during your show until the proper moment arrives.

When ready to produce the candle, stand with your right side toward the audience. Hold your coat lapel in the right hand and draw it outward as in Fig. 2C. At the same time, reach into your pocket with the left hand, bring out the candle and immediately strike the match on the sandpaper as in Fig. 4. Do the striking back-handed—away from your coat and shirt—so that the candle will be pulled outward as well as forward, coming into view the moment the match flares up. The match, of course, will pass for a wick.

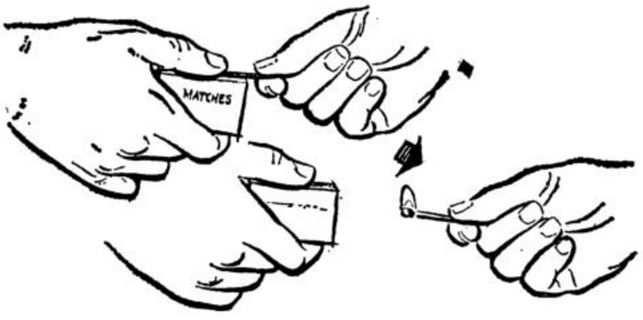
Hold the candle briefly, then blow it out before the match burns down to the point where it might damage the painted end. Put the candle in a candleholder or simply lay it aside. Whenever you have the opportunity, replace the candle in your pocket with a fresh match and you're set for an encore.

Unless your pocket is subject to undue friction, there is no danger that the match will ignite prematurely, but be sure that the head cannot reach the sandpaper while the candle rests in the pocket. It is much more difficult to use a wooden match from a safety match box. Not only is it thinner and much more likely to break, but it will not ignite except when rubbed against the small striking surface supplied with the small box. And that's not an easy target inside your coat unless you look at it, which spoils the effectiveness of the trick.

MATERIALS LIST—CANDLE FROM POCKET

No. Req.	Size and Description
1	1" dia. x 6" long dowel (candle body)
1	wooden match non-safety kitchen variety (wick)
1 pc.	2 x 3" medium-grade sandpaper (strike surface)
Misc.	2 small safety pins, semi-gloss off-white paint

A Light Matter



• This is more of a gag than a trick, but it contains an element of surprise. The next time someone begs a match of you, present it to him in the manner shown in the drawing. If he pulls it swiftly enough—and if you don't think he will, you can help by jerking the box back as he grasps the match—he will find the match all lit and ready to use. For best results, hold the match head rather firmly against the striking surface; it will not light until it is several inches from the box.

21 Table-Top TRICKS

Try these mystifying tricks on your friends at home

Pop!—goes the pencil.

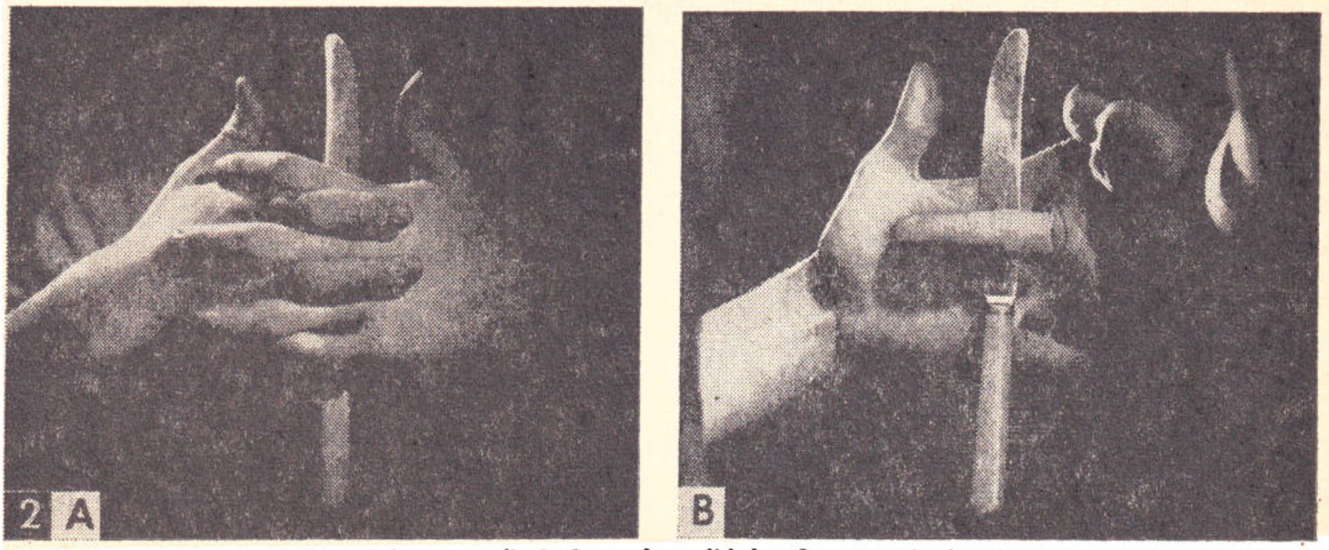
THE hand that's quicker than the eye can be yours in an intriguing hour of planned magic. After very little practice, you'll be able to perform the following teasers with complete confidence. And they'll baffle your friends until you finally reveal how easily you fooled them.

Pop!—Goes the Pencil. Next time someone asks for a pencil, give him a surprise as well. Offer the pencil in your clenched fist. As he reaches for it, somewhat puzzled by your unusual manner, the pencil jumps out to meet him! (Fig. 1).

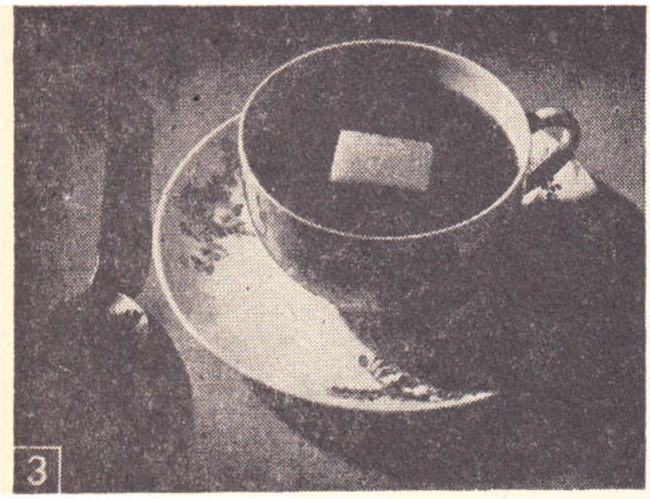
A rubber band acts as the secret propellant. Loop it around your second finger where it won't show when you hold up your fist. Push back end of pencil against other end of the rubber loop extending into your palm. Release your grip very slightly and the pencil will leap out. A few rehearsals will perfect your timing and determine best tension—and be careful where you point that pencil!

Magnetic Personality? At the table before dinner, hold a table knife between the palms of your clasped hands. Now raise your hands with backs toward your spectators, and slowly separate the palms until the two hands are in a straight line as in Fig. 2A. When you proclaim the knife is held in place by magnetism, you'll be challenged. So raise up one thumb and then the other. Then really confound the doubters and show both together.

What invisible power supports the knife? Instead of folding your hands as usual, slide together as in Fig. 2B, with the second finger of the right hand remaining in the palm, where it holds the knife. While only seven fingers are visible the arrangement looks so natural that another won't be missed.



Magnetic personality? Oops—how did that finger get in there?



What makes it float?

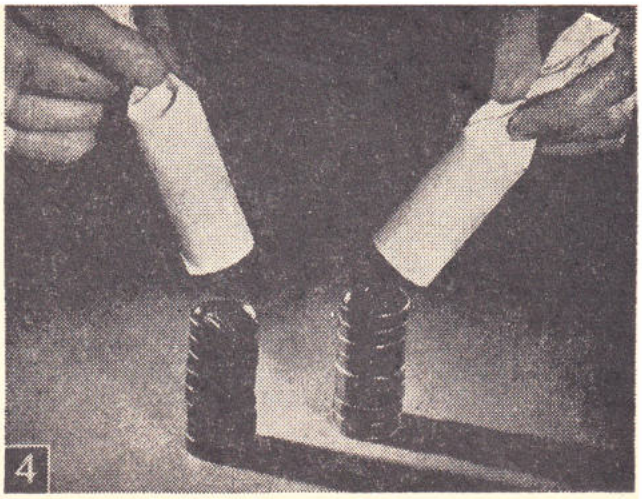
What Makes It Float? Everyone knows that sugar does not float on coffee, so surprise your friends when the coffee comes around by making a lump appear to do so (Fig. 3).

After making sure the coffee is not too deep, quietly stand a lump of sugar on end on the bottom of your cup. Balance a second lump on the first and call attention to the floating sugar. By watching closely, you can tell when the support is about to collapse and command the "floating" lump to sink.

Quick-Change Checkers. After the table is cleared, make two piles of checkers, one red and the other black. Wrap a piece of white paper around each pile while on the table. Twist top of each paper to hold wrappings in place and form handles as in Fig. 4. Now place the piles some distance apart on the table and shuffle them around a few times. Occasionally lift the piles in their wrappers to show the bottoms to your audience. Finally, ask someone to tell you which pile is black or red. Remove paper—the answer will likely be wrong.

The piles only appeared to have switched places, because trick checkers were placed for the bottom of each pile. The undersides are painted the opposite color.

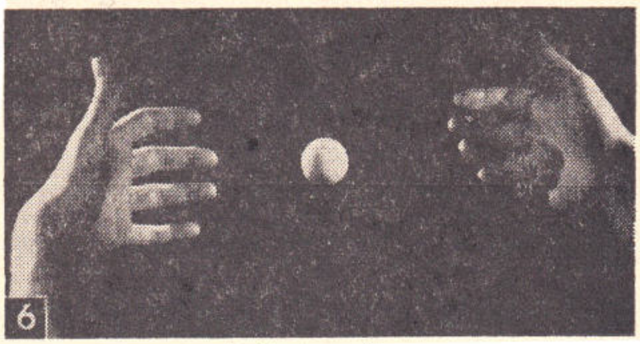
Now you see it; now you don't.



Quick-change checkers.

Now You See It; Now You Don't. Draw a small black dot with pencil or ink on the nail of each forefinger as in Fig. 5. Rest both forefingers on the edge of the table. Now lift your right hand and command the spot to vanish. Lower it to original position and the spot has gone! Do the same with the left hand. Then make both spots return.

This is easy if you can manipulate your fingers faster than the eye can follow. Keep all fingers closed except those exhibited. To make a spot vanish, raise your hand and, just as it is being lowered, secretly double back the forefinger and extend the second finger in its place. As the rest of the hand is below the table line when the finger rests on the table, the ruse is hard to discover.

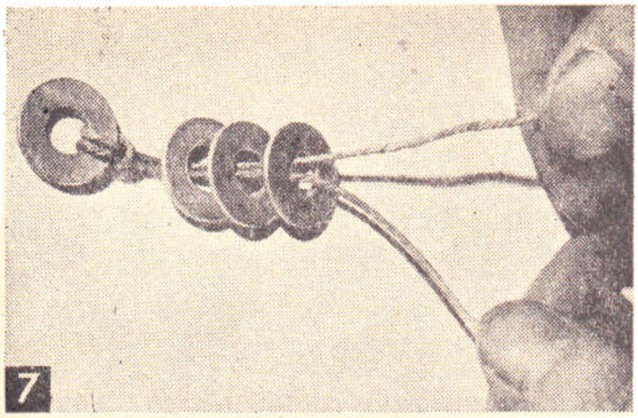


Ball space rider.

Ball Space Rider. Make a Ping-pong ball travel mysteriously between your hands (Fig. 6).

The secret is a loop of thin black thread stretched between your thumbs or over a finger of each hand. Keeping the loop taut forms a double track to support the ball. Slight tilting will cause ball to move. The thread can't be seen against a dark background.

No Strings on These Rings. Loop a washer or other ring on the middle of a length of cord, then place three more rings over the doubled cord as in Fig. 7. Ask someone to hold the free ends.



No strings on these rings.

Now pretend to cut the end of the loop with your right hand as you conceal rings with your left. But instead, slip end of loop down over the end ring which frees it and allows the others to slip off. To the consternation of the volunteer holding the ends, the cut cord is whole again!

Diving Eye Dropper. Here's a streamlined version of a scientific toy that has amazed grown-ups and children alike for centuries. Fill a soda bottle with water. Put just enough water in an eye dropper so that it barely floats in the bottle as in Fig. 8. By adjusting the cork, the dropper can be sent to the bottom and allowed to surface at will.

Pressing the cork "squeezes" the water. This compresses the air in the top of the dropper, making the dropper less buoyant.

"Thin Air" Force can be demonstrated with the help of an ordinary flat rubber sink

Diving eye dropper.

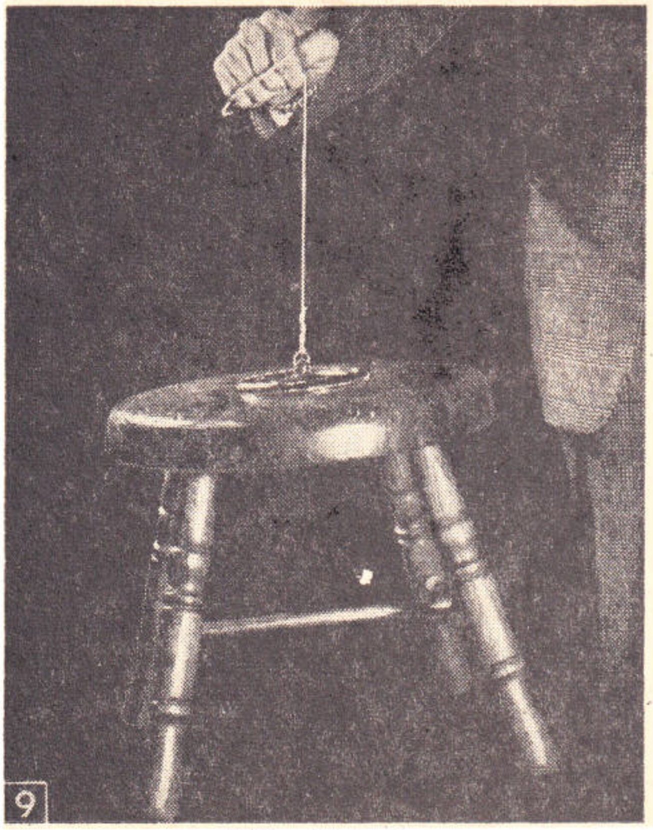
stopper. Tie a cord to the stopper ring and press stopper firmly on the top center of a stool, after wetting this surface with a little water to keep air from creeping under the stopper.

Lift straight up on the cord, as in Fig. 9, and the heavy stool will rise with the stopper. Air pressure above stopper and below stool press the two together.

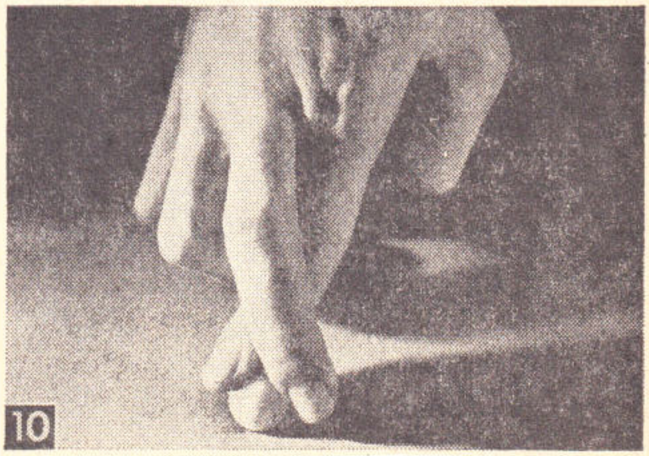
One or Two Balls? If anyone still thinks he can trust his senses, try this. Have him try rolling a large marble or Ping-pong ball between the tips of his first and second fingers, crossed as shown in Fig. 10—and with eyes closed.

His mind will remind him there's only one ball, but his senses will try desperately to convince him that there are two. By crossing the fingers, sense stimuli come to the brain by unfamiliar paths and the mind is thereby confused.

Try this yourself. It works the same on the magician as on his puzzled subjects.

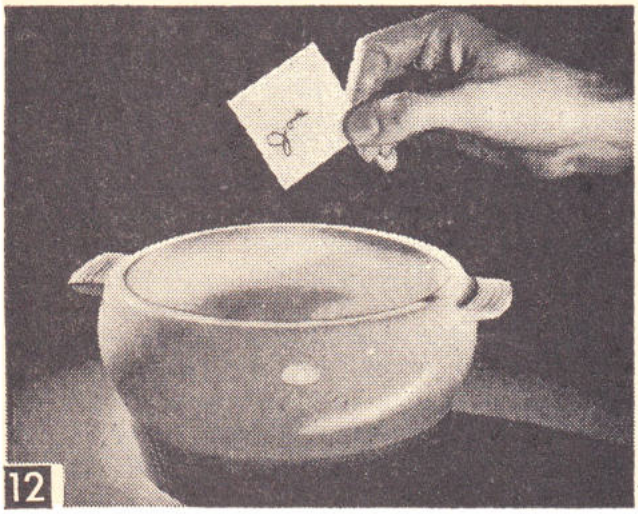


"Thin air" force.

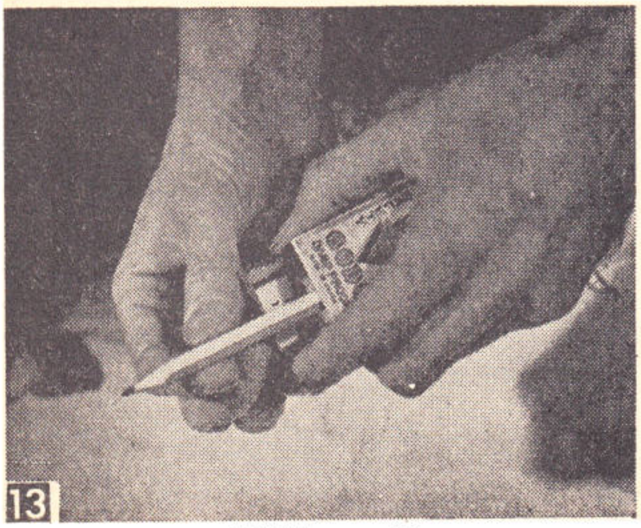


One or two balls?

How do you like your eggs?



The magic touch.



A folding pencil?

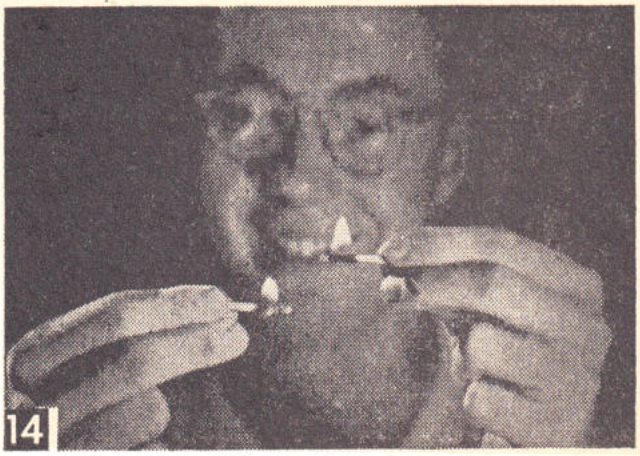
Human Egg Factory. You'll need an assistant for this one. Seat him at the table and place an empty plate before him. Pat his head, and an egg emerges from his mouth (Fig. 11). Remove the egg with your free hand and place it in the dish. Then pass behind your assistant, go to his other side, and pat him on the head with your other hand; once more an egg emerges and is put in the dish. Repeat this back-and-forth process until four or five eggs have been produced.

Is your "goose" really giving with the magic eggs? Hardly! One egg (a small hard-boiled one is easiest to handle) is already in the assistant's mouth; another is in your palm. As the hand with the palmed egg approaches the mouth, the egg inside is forced out until it is visible. You pretend to grasp it, but it is withdrawn into the mouth and the palmed egg is put in the dish. As you pass behind your assistant, you palm another egg held in a little pocket behind the chair or in his waistband. The last egg produced is, of course, the one held in the assistant's mouth.

Seeing with Your Hands. Fold a piece of paper so as to form nine equal squares, and have someone write a name in the center square. Then tear the paper along the folds, drop the pieces into a deep dish, and scramble them. Blindfolded, you pick out the square on which the name is written (Fig. 12). How? By feeling the edges of each square—the center one is the only one with four rough edges.

Pencil-in-the-Box. Performed nonchalantly, this trick will not fail to surprise. Take a small matchbox from your pocket and open the drawer. Looking inside, you appear astonished, then reach into the box and pull out a full-length pencil (Fig. 13). The pencil, point downward, is concealed up your left sleeve, and the rear end of the matchbox has been removed. When the drawer is opened, the pencil is pushed far enough into it to be grasped.

Flaming Fission. Light an ordinary paper match and pretend you are going to transfer it from one hand to the other. To everyone's



Flaming fission!

surprise, as your hands finish the rapid motion of the transfer, *each* hand now holds a lighted match—the single match has become two (Fig. 14). To accomplish this neat little trick, first secretly split the match from its lower end to the base of the head. Strike as a single match. After it has been lit for a moment, the head will readily separate.

Name the Color. Even if you haven't eyes in the back of your head, you can make your friends think so by means of this little feat. Put your hands behind your back and have someone hand you a crayon. Immediately whip forward your free hand (Fig. 15), point to the person who gave you the crayon, and tell him the color. It's all very easy if you are careful to make a little streak with the crayon on the inside of the hand you point with—a streak you can see as you point.

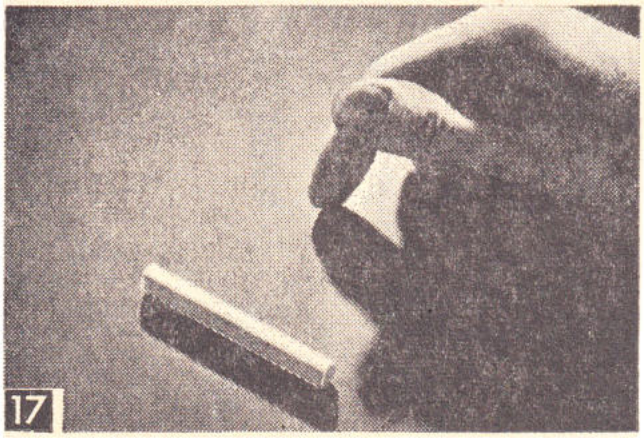
The Six Pile. With this card trick you can't lose, but try it only once in an evening. Write a note and fold it. Then deal out two piles of cards, face down. Announce that this takes concentration and, after a moment's silence, ask someone to choose a pile. When he has indicated his choice, let him read the note (Fig. 16). It says, "You will pick the six pile." So he has—in one pile there are six cards and in the other the four sixes, which you had secretly placed on top of the deck.

If you wish to make this one a little less obvious, make cards 2, 4, 6, and 8 from the top of the deck the sixes; then deal to each pile alternately, with the last two cards you deal going to the pile you began with. Note: After the choice is made, don't let any member of your audience get hold of the remaining pile, or the illusion will be spoiled.

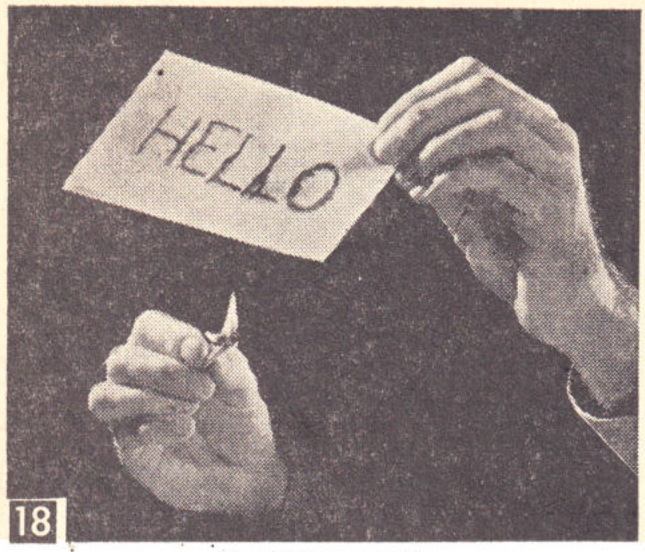
Magnetic Paper. Briskly rub a finger on your coat sleeve, and a little paper cylinder follows it obediently (Fig. 17). Could static electricity be the cause? Your scientific friends will say that is impossible: in fact, they can't make the trick work at all! The rubbing, of course, is only a gag. You cause the cylinder to roll by blowing gently and secretly on the table, directly behind it.

It's blue!

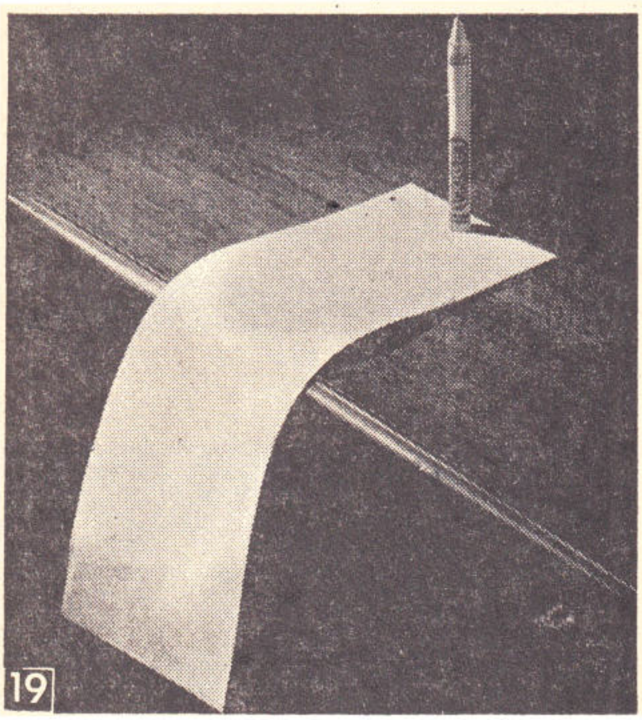
It's all in the mind.



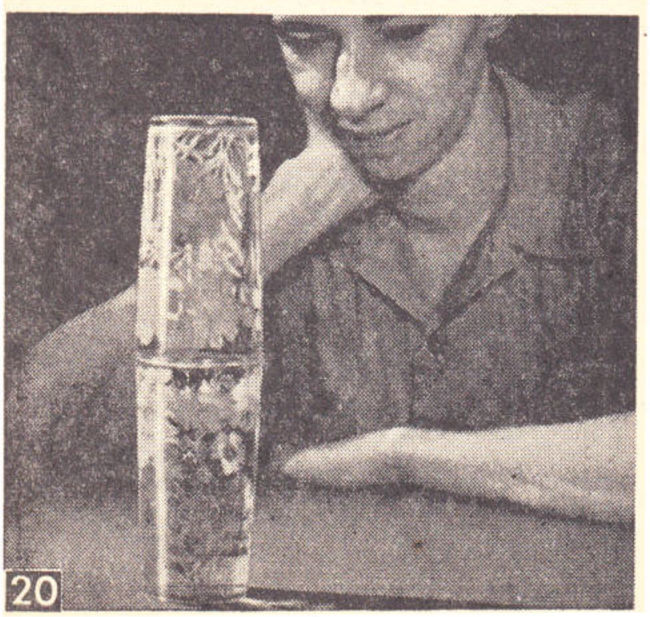
Follow my finger.



A spirit message?



Pull the paper.



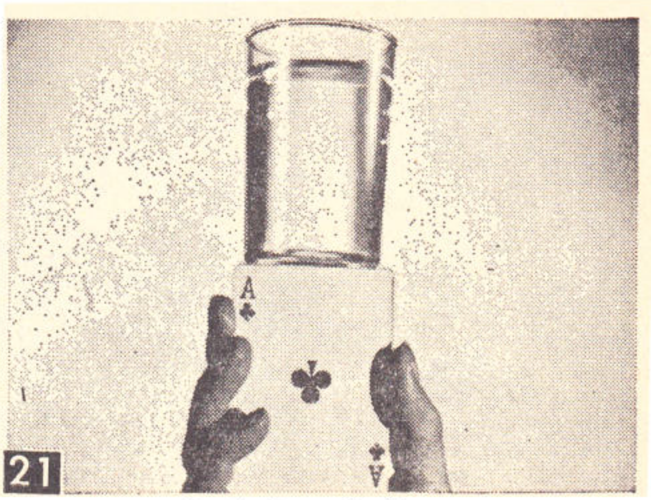
Drink up.

Juice Writing. Use this one only on the strictly uninitiated. By thoroughly heating a piece of blank paper with a match or cigarette lighter (moving the paper rapidly enough so that it doesn't catch fire), you can make writing *mysteriously appear* (Fig. 18). Although you don't tell your unsuspecting audience, of course, the writing was done previously by means of a match or toothpick dipped in lemon or grapefruit juice. Ordinarily invisible, it becomes brown when heated. Maybe you can think of something more original to say than "Hello."

Pull the Paper. While not exactly in the realm of magic, this trick will be very difficult for your friends to perform, not so hard for you—once you get the hang of it. It is easy to jerk a strip of paper from under a glass of water without upsetting it; to remove it from under a crayon stood on end, however (Fig. 19), is a different matter. No ordinary pull is quick enough to keep it from toppling. After a few members of your audience have tried (and failed, you hope), hold the end of the strip in one hand and bring down upon the held-out paper a quick blow from two extended fingers of the other hand, from a full arm swing. The paper should be rather limp.

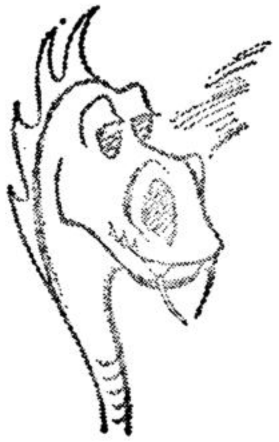
Drink Up. Invert an empty glass and stand it, rim against rim, on top of a glass full of water (Fig. 20). Now challenge a guest to drink the water without touching either glass with his hands or arms. After he gives up, show him how. Remove the upper glass by grasping it between your chin and chest. Then move the full glass to the edge of the table with your teeth. Still guiding it with your teeth, you can now tilt it and drink the water.

Balanced Water. Can you balance a glass of water on the edge of a playing card, as shown in Fig. 21? You can if you place the glass so that the middle of its bottom is behind the card and the tip of the missing finger is held under the rear edge as a prop.



By the force of will . . .

A Taste of Oriental Magic



Chinese Rice Canisters

Lifting of ordinary can showers other canister with twice as much rice as anticipated.

SIMPLICITY is the keynote of Chinese magic, yet it is filled with surprises. A prime example is the triple kick you can give your audience with the rice canister trick, performing it with all the eclat of the famous Chinese wizard, Ching Ling Foo.

After filling one well-ornamented canister with rice, place it mouth-to-mouth with a similar container and shake quickly. Lift the top canister and—behold!—the rice has doubled in quantity, continuing to pour out after filling the other canister, as in Fig. 1.

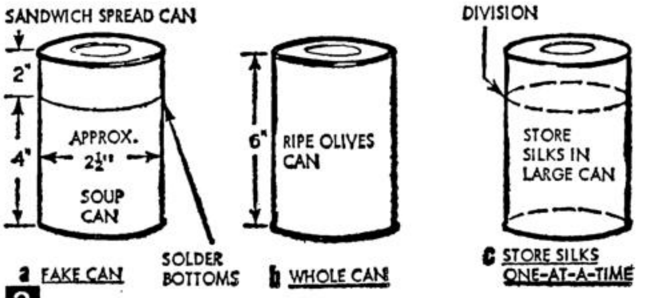
Level the rice across brim of the filled container, then cover the top with a piece of tissue paper and hold paper in place with a rubber band. When you punch a hole in the paper top, the rice has mysteriously disappeared!

As a modern Ching Ling Foo, you can now reach inside and pull out dozens of colorful silk handkerchiefs—more than it seems the canister could possibly contain!

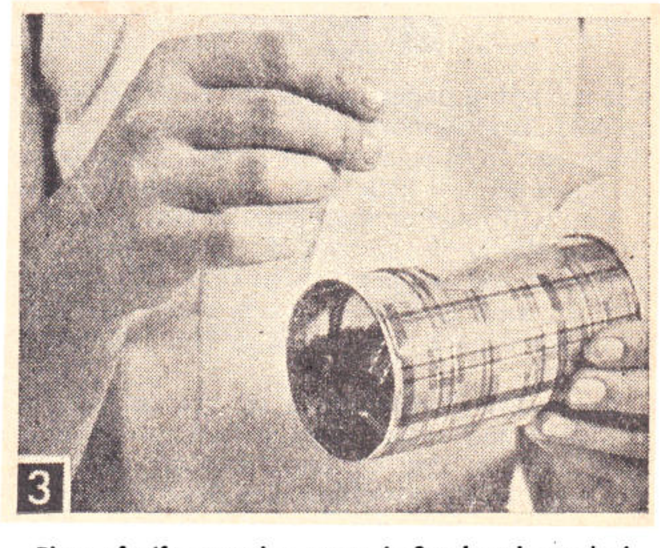
Prepare the Fancy Containers from ordinary tin cans having the same diameter and as close to the same height as possible. We chose a typical condensed soup can 4 in. high, a sandwich-type can 2 in. high and one 6 in. high which contained ripe olives.

Remove tops cleanly from the cans with a good can opener, then join the two smaller cans bottom to bottom as in Fig. 2A, using liquid solder. They will now appear as one can (canister (a)) having dimensions similar to the 6-in. can (canister (b) in Fig. 2).

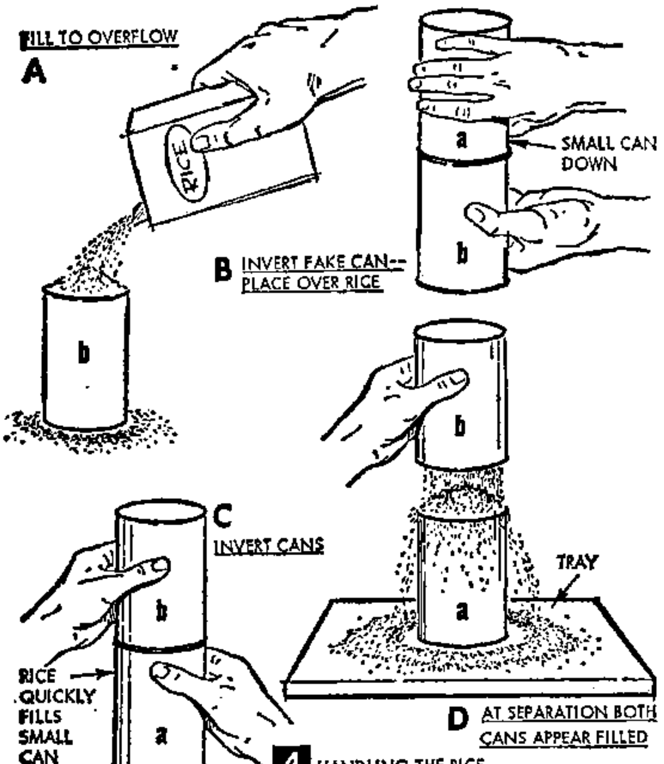
Touch up the inside compartments of (a) with dead black to avoid showing their short depths; also paint the inside of (b). Now wrap a fancy paper around each can to make them look more alike. Especially suited is a



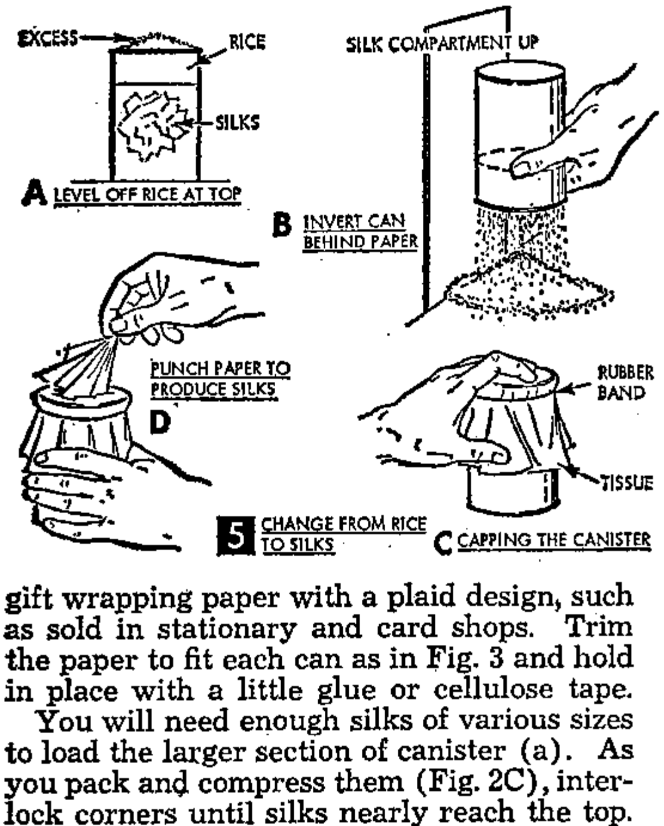
2 TIN CAN CANISTERS



Piece of gift wrapping paper is fitted and attached to each canister with glue or tape. Lines in this plaid design help to disguise bottom rims of two cans soldered together to appear as one can but actually provide two compartments.



4 HANDLING THE RICE



5 CHANGE FROM RICE TO SILKS

gift wrapping paper with a plaid design, such as sold in stationary and card shops. Trim the paper to fit each can as in Fig. 3 and hold in place with a little glue or cellulose tape.

You will need enough silks of various sizes to load the larger section of canister (a). As you pack and compress them (Fig. 2C), interlock corners until silks nearly reach the top. Then use a dark silk (black or blue) to cover the rest.

Begin the Performance by presenting the canisters and other props on a tray of about 12 x 18 in. in size, or large enough to work the trick without spilling rice over the edges. Set canister (a) with loaded end down, (b) with open end up. Then add a box of rice, a sheet of dark tissue paper about 12 in. square, and a large rubber band. You may prefer to place the paper and band on a nearby table.

Now pick up canister (a) with one hand and turn its shallow end toward the audience, but keep it moving back and forth. Then turn it almost straight down and give it a final shake as if to "prove" it is empty. If a test shows this gives too much of a glimpse of the interior, simply pick up (a) and turn it down in a sidewise manner; then give it a shake to emphasize its "empty" condition.

Keep Both Hands Busy. Immediately pick up canister (b), turn its open end toward the audience, tip it downward and shake in the same way. Do this more slowly and pause long enough to give the audience a straight look into (b). Next, turn (a) back in upright position, in a sidewise fashion, and replace on tray with shallow end up.

Transfer canister (b) from one hand to the other, clearly showing it to be empty. Finally, hold it up in your left hand, pick up the box of rice and pour until (b) is full (Fig. 4A). Stop at different levels to show the rice, by tilting the canister toward the audience. The white rice will be seen easily. All this stress on (b) helps build the idea that (a) is every bit as empty. Later, people will think you displayed both canisters the same way.

When (b) is filled to overflowing, pick up (a) and turn its shallow top down to plant it squarely on (b) as in Fig. 4B. Do this with the right hand, starting with palm down and finishing with palm up. At the same time, steady (b) with the left hand, palm up.

Now, raise your hands in a high, sweeping style, being careful to keep the mouths of the canisters together, and turn them over as in Fig. 4C so that you can set them down with (b) on top of (a). As you slowly lift (b), announce that the rice has doubled, filling both canisters. Since only the shallow top portion of (a) is filled, the downpour from (b) will be terrific (Figs. 1 and 4D).

Tissue Hides Sleight of Hand. Show (b) to be empty and set it down open side up. Say that you will level off the rice in one canister (Fig. 5A) and do so with (a). Pick up the sheet of dark tissue paper, while pointing out that you will cover the canister of rice. Start to do this, then show canister (a) again, brushing a little more rice off the top.

Hold the tissue downward in your left hand and place it in front of (a) as in Fig. 5B, so

MATERIALS LIST—CHINESE RICE CANISTERS

No. Req.	Size and Description
2 doz.	silk handkerchiefs, assorted sizes and colors
1	2½" dia. x 6" tin can (full canister)
1	2½" dia. x 4" tin can (silk compartment)
1	2½" dia. x 2" tin can (rice compartment)
Note: diameter of cans not critical but should be same for each. Length may vary if that of two shortest cans equals large can.	
1 lb.	rice (more if larger set of cans is used)
1 pc.	12 x 12" gift wrap paper, plaid design (can covers)
1 pc.	12 x 12" dark tissue paper (rice compartment cover)
1	12 x 18" serving tray
Misc.	½ pt. dead black paint, glue or cellulose tape, rubber band

that it hides the canister and tray completely. The instant these are covered, move your right hand and grasp the canister with palm facing up. Quickly, but quietly lift the canister behind the cover just enough to turn it over as in Fig. 6. The rice in top compartment will then fall on the tray to join the rest of the rice as in Fig. 5B.

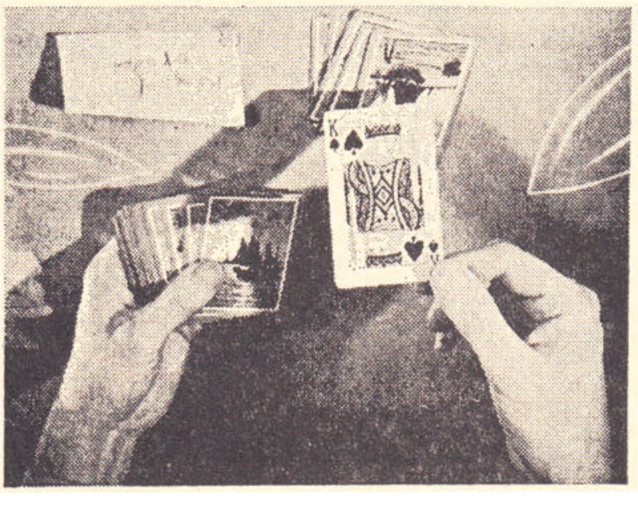
As soon as you have turned the canister, bring your hands higher so that the left one can fit the center of the tissue paper squarely over the canister. This, being inverted, n·w has the silk compartment on top. Put on the rubber band to hold paper tightly in place.

Announce to your audience that you will now change one famous Chinese product (rice) into another (silk)! Punch through the tissue paper, reach inside and produce the silks rapidly as in Fig. 5, heaping them high on the tray one after the other.

At the finish, remove the rubber band and torn paper, then place canisters side by side.

Dark tissue paper momentarily provides shield during which canister is inverted to spill out remaining rice. Then paper is attached to top of canister the audience believes is rice-filled. Instead, they'll soon see silks galore.

Written in the Cards



• Have one of your friends deal off a deck face down as many cards as he wishes after you have written the name of one card on a piece of paper, folded it, and handed it to another friend. Then have the dealt cards placed back on top of the deck and ask still another friend to deal off the same number, this time face up. Watch the expressions when they unfold the paper and read on it the name of the last card the friend turned up!

How's it done? You simply note the top card on the deck originally and write that one on the paper. A little deduction will tell you why it's the last one turned up. Let's hope your friends are not as clever as you are!

Rearranging Molecules?

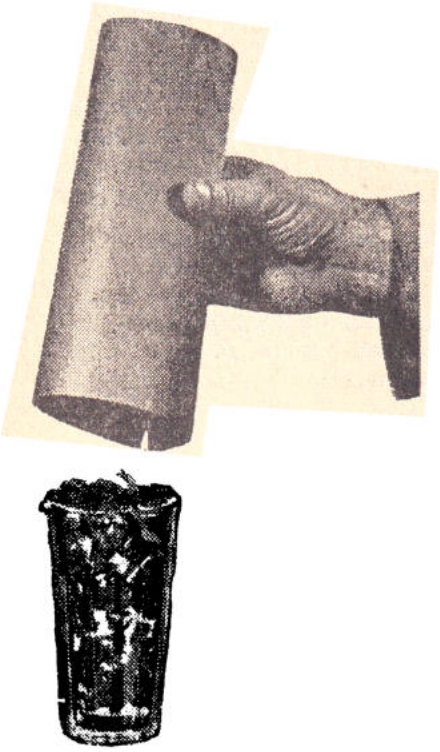
• Thread a large paper washer on a string, give the ends of the string to a friend to hold, and bet the friend that you can remove the washer intact—while he still holds the ends of the string. Throwing a handkerchief over your hands to conceal the mysterious release, you grasp the paper ring, manipulate it, and in two shakes your hands emerge, with an untorn paper ring in one and the string empty.

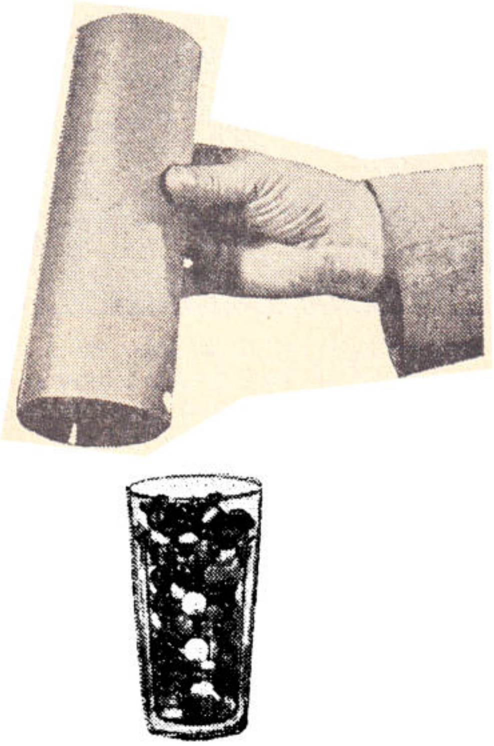
It's done by sheer fakery. All the while, your hand concealed a duplicate ring. Under cover of the handkerchief you tore off the original ring and palmed it.

Say the Mystic Word and

Confetti Becomes Candy

★ **Pass out magical sweets and make a hit with the younger set**





POPULAR with the younger members of an audience is the confetti-candy switch because it offers a surprise ending for the stomach as well as the mind.

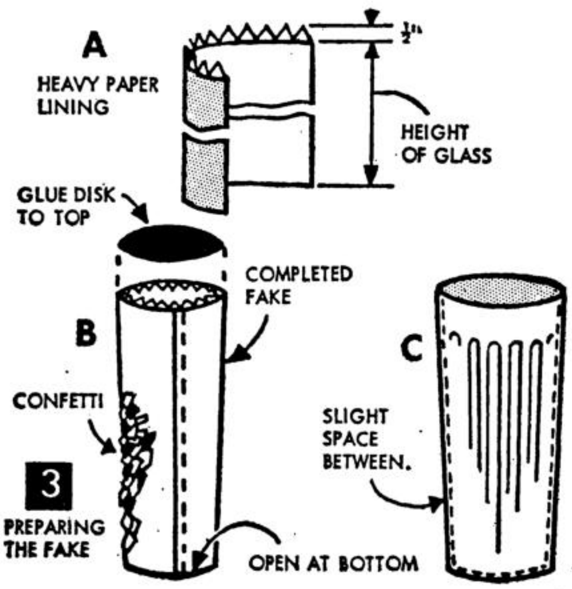
The magician shows an empty glass, dips it into a box of confetti and fills it to the brim. Over the glass, he places a paper cone (Fig. 1), recites a few magic words, and then withdraws the cone as in Fig. 2. The confetti has mysteriously changed into candy, which he promptly distributes among the spectators. Glass and cone are shown to be empty, without a trace of confetti.

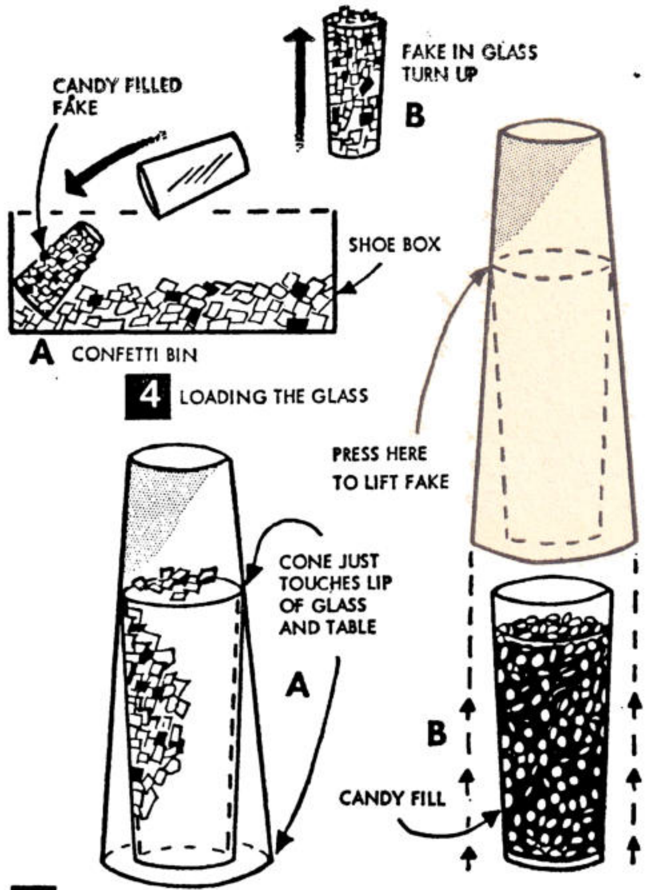
A Special Fake is the making of this trick and you need only a small sheet of stiff paper and a little glue to prepare it. Roll the paper —which can be art construction paper, light Bristol board, or a flexible cardboard—to fit the inside of a glass with slanting sides.

Extend the roll to the glass bottom and trim excess length after allowing for enough overlap for glueing. Mark height opposite lip of glass and also ½ in. above that point. Remove paper, lay it out flat, and cut paper across at top mark. Score slightly at line ½ in. from top and fold it. Now replace in glass and overlap to allow just a slight space between glass and paper. Remove paper while holding it in position and glue sides together.

Now cut a disk of ⅛ in. greater diameter than that of the glass lip, center it over the folded top edge of the fake and glue it in place. Coat outside and top of the fake with light glue and cover these surfaces completely with confetti.

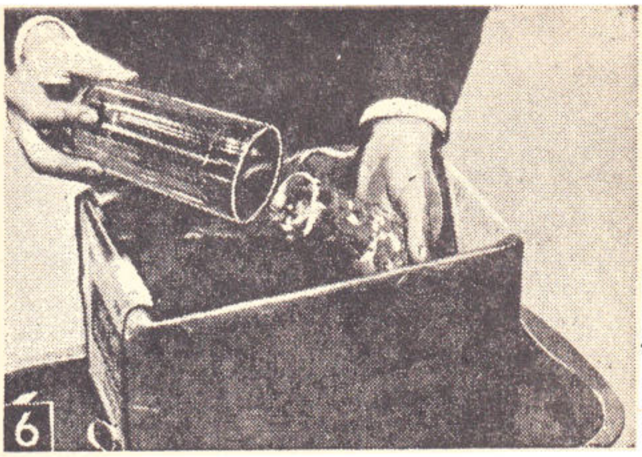
Simple cone from stiff paper acts as undercover agent during "candy-making." At left, it covers tumbler apparently filled with confetti. Moments later, after a wave of a wand or an appropriate magic word, it is raised (right) to reveal the tiny, colored candies.





4 LOADING THE GLASS

5 USE OF THE CONE



Overhead view to show what the audience does not see. The magician is expected to dig in for a glassful of confetti, but instead he slides the glass over candy-filled fake.

Make a Confetti Bin by selecting a shoe box or other deep, oblong container about three times as long as the glass you are using. Fill the bin with enough confetti to scoop up by the glassful.

Invert the paper fake and fill it with small, hard sugar-coated candies such as *M&Ms,* then place it in one corner of the confetti bin as in Fig. 4A. Prop it in place with confetti so that candy will not fall out.

Shape a cardboard cone so that it will just fit over the glass while resting on the table as in Fig. 5A. It should be nearly twice as tall as the glass. You can hold its shape with a strip of cellulose tape and, for atmosphere, decorate to suit with various colors and oriental decals.

Place your prepared confetti bin on a table so that your audience cannot see into it, set the empty glass and cone at one side, and you are ready to perform the trick.

Pick Up the Glass, show that it is plainly empty, then dip it into the box and bring it out half-filled with confetti. Be careful not to disturb the candy-filled fake. Pour the confetti back into the box, then dip the glass in once again, this time obviously to the bottom as if to intentionally fill it completely. Instead, slide the glass over the fake (Figs. 4A and 6) and turn upright as you lift it out of the box.

Be sure that the fake is all the way in the glass so that candy will make no sound when you turn it up. Hold the glass in your right hand while your left adds some loose confetti on top and helps press the fake in place at the same time. As far as the audience is concerned, you are merely bringing the glass out filled with confetti.

Now hold the glass at the bottom with your left hand, while you pick up the cone with your right and show that it is empty. Place cone over the glass as in Figs. 1 and 5A. Your right thumb and forefinger will feel (through the cone) the fake's edge projecting above the glass lip.

This is the time to voice your magic words. When they have had their effect, press through the cardboard and lift the cone to carry away the fake with it as in Figs. 2 and 5B. The glass is full of candy.

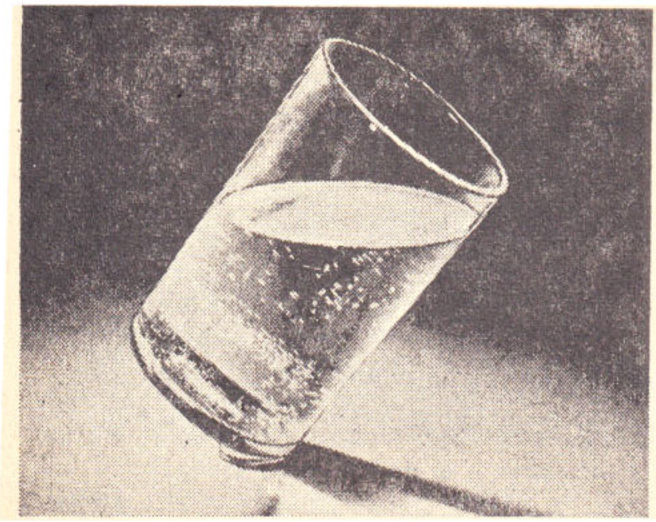
Dispose of the Fake immediately. Extend the glass of candy with your left hand to hold audience attention as the right lowers the cone to the corner of the confetti bin and drops the fake. Now you can walk forward, offer the candy and show the cone to be empty. Afterward, replace cone and glass on the table.

If the fake tends to stick in the cone, tap the cone slightly against the corner of the confetti bin to dislodge it. The audience will be too absorbed in the candy glass to notice you.

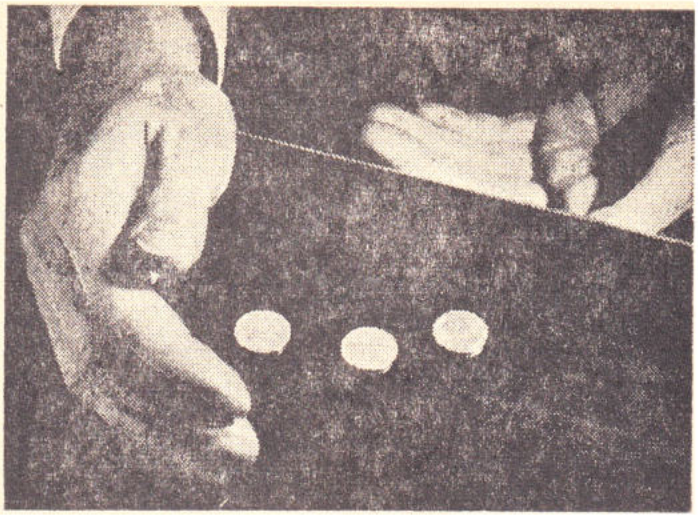
You can use a very tall glass for a more impressive performance, provided that you also use a proportionately larger box and other props. Everything used in this trick can be stored in the box when not in use.

MATERIALS LIST—CONFETTI INTO CANDY

No. Req.	Size and Description
2 pcs.	$8\frac{1}{2}$ x 11" art construction paper or light Bristol board (fake, cone)
1	water glass (any tumbler or goblet with slanting sides)
1 pkg.	colored confetti (amount depends on size of box)
$\frac{1}{2}$ lb.	small, hard sugar-coated candies
1	large shoe box or corrugated paper box (confetti bin)
Misc.	glue, optional decals, and coloring for cone



Perfect balance. Be sure your friends use a plastic glass and wear a raincoat when they try this trick. You, however, can balance a glass three-fourths full of water on the Indian head side of a nickel without spilling it. Use a coin that is not worn too smooth and set the glass edge in the indentation between the Indian's forehead and nose. This groove is deep enough to steady a carefully balanced glass.



Change three coins into four. Put three coins on the bare surface of a table, and as you brush them off and into your hand loosen the fourth coin from under the edge of the table where it was stuck with a dab of soap or a piece of gum. Use your own change because someone might give you coins that are different from the one stuck to the table. They may also want to keep the profit.

Sleight-of-Hand Tricks

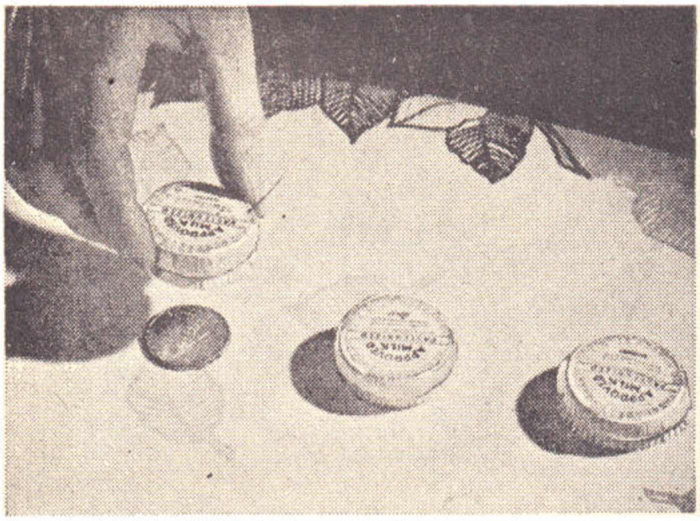
Keep Audience Guessing

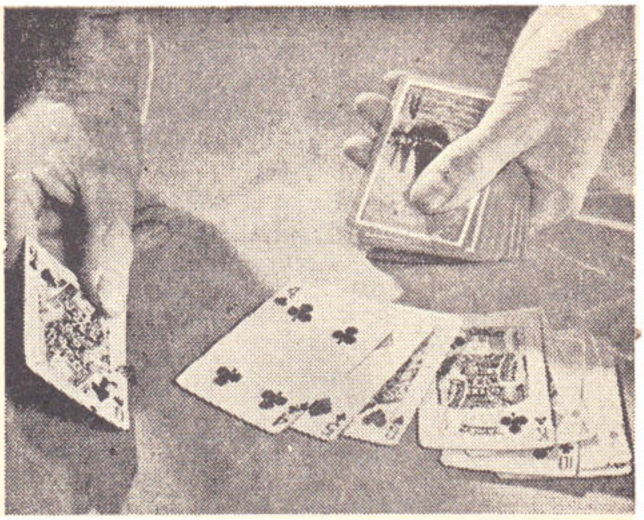
PROVE your hand is quicker than the eye with sleight-of-hand tricks that are designed to confuse your audience because you invite them to match their skills against yours in feats of magic that only *you* are able to perform.

You'll need an assistant in a few of the tricks to help you prove your powers of concentration and enable you to detect hidden objects and tell what they are. Props needed for other tricks are readily available, such as milk bottle caps, a glass of water, a few coins, and others that require little or no investment.

After a little practice you'll be able to baffle your friends for hours with these eight tricks that are sure to leave them guessing.

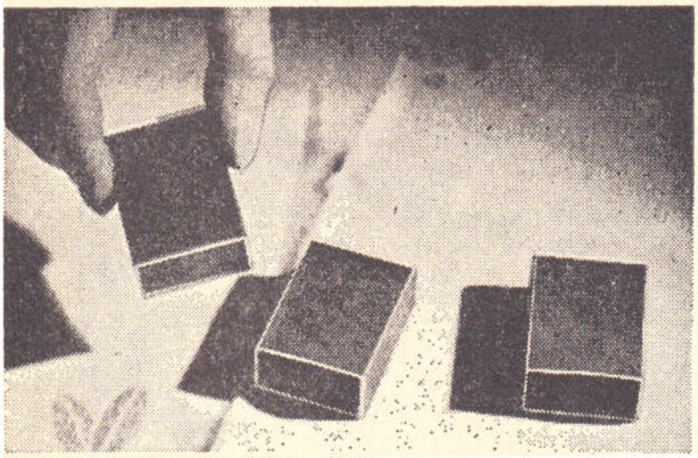
Prove your powers of concentration by naming the amount of the hidden coin. Have your assistant turn the handle of the cup in a pre-arranged direction to indicate the denomination of the coin. Don't move the handle too much or your audience will get wise.





Reverse twist to the old shell game. The magician uses his powers of perception to reveal under what cap the coin is hidden. You can do it if a friend in the audience fastens a hair to the underside of the coin with glue or a transparent tape so it sticks out from under the edge of the cap. Use a half-dollar and milk bottle caps, or any other type of cap that is slightly larger than the coin.

Pick the right card every time. Use a deck of cards with a one-way design on the back. Arrange the cards so all designs are facing the same way before a card is withdrawn. Carefully turn the deck around before putting the card back in the deck so the design of the one card is the only one facing a different way. Build up suspense by dealing past the card and then pick it out from the cards on the table.

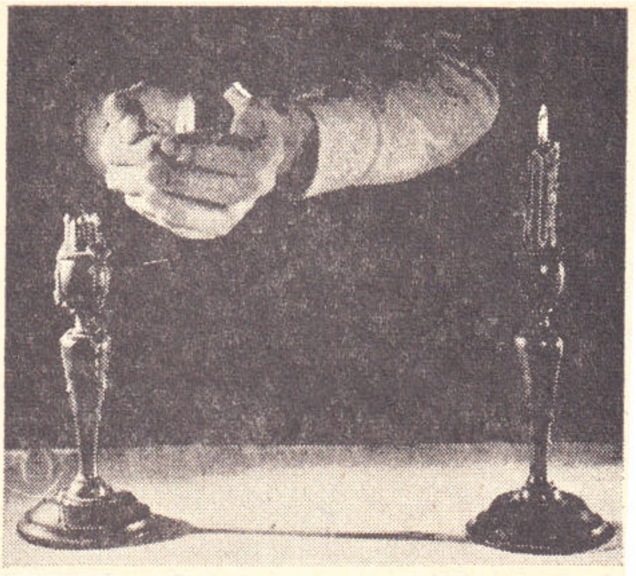


Put a matchbox up your sleeve to pull this trick off. All three boxes are empty, but one seems to rattle when you shake it. The box in your cuff has the matches in it and rattles when you shake one of the empty boxes. Move the boxes around and let someone try to pick out the right one. In fact, you can let two people try to guess which is the right box.

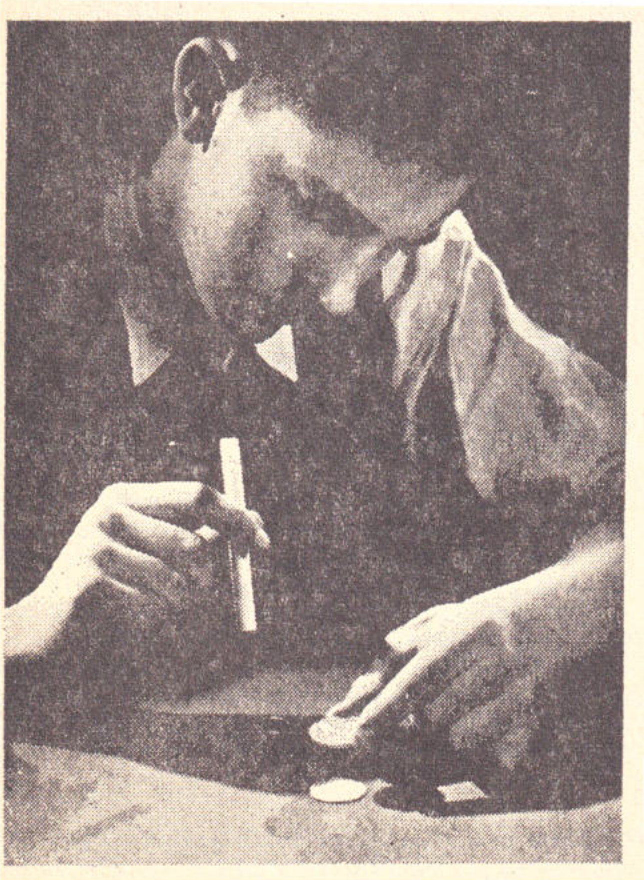
Earn extra money by making dimes disappear. Rip a few stitches in one corner of a handkerchief with a wide hem and sew a dime in place. To perform the trick, fold the corners over the sewed in coin and put the other dime on top. Carefully slide the handkerchief to the edge of the table and grasp the coins from the bottom. As you lift it aloft let the loose coin fall in your lap. Let someone feel the sewed in coin to assure your audience it is still there. After a few magic words let the corners fall loose. Easiest dime you ever earned.

A floating filter. Moving the corked end of a cigarette from one end to the other is a trick that must be done quickly—and your gimmick must be put away just as fast. Cut the cork tip from a cigarette and open the band where the ends overlap. Remove the paper from the inside and glue it back together around a plain cigarette. Start the trick (left) with the cork tip down. The cork tip will slide to the top (right) as you push it through your clenched hand and pull it out of the bottom.

Flip a coin without turning it over: Once mastered, this trick is completely baffling, but it requires a little practice. Show a coin, heads up, in the palm of one hand. Clap it down on the back of the other hand. It still shows heads! You accomplish this feat by giving the coin a very slight toss as you turn your hand quickly over on it. Only your hand will turn, not the coin. The maneuver can be worked so fast that your friends will miss it completely.

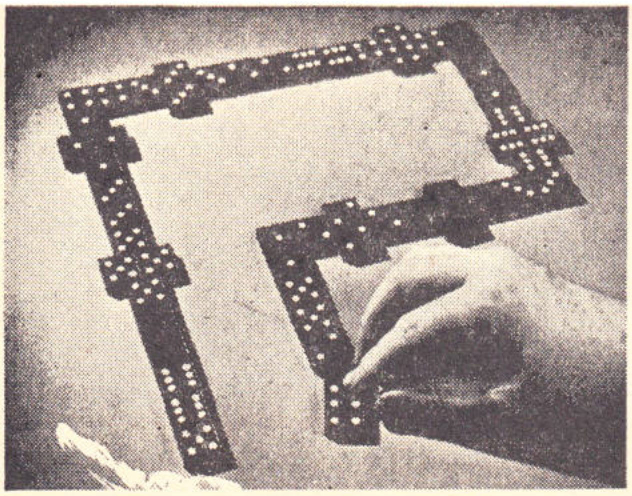


Carry fire in your hands. Light one candle in the ordinary way, then let the match go out and discard it with a remark that you don't need a match anyway. Cup your hands, hold them over the candle flame, pick up a light from it, and carry it to the remaining candles. This stunt won't require superhuman powers if you have a headless wooden match stem concealed between the two middle fingers of one hand. To extinguish it eventually, blow as if to cool your hands.

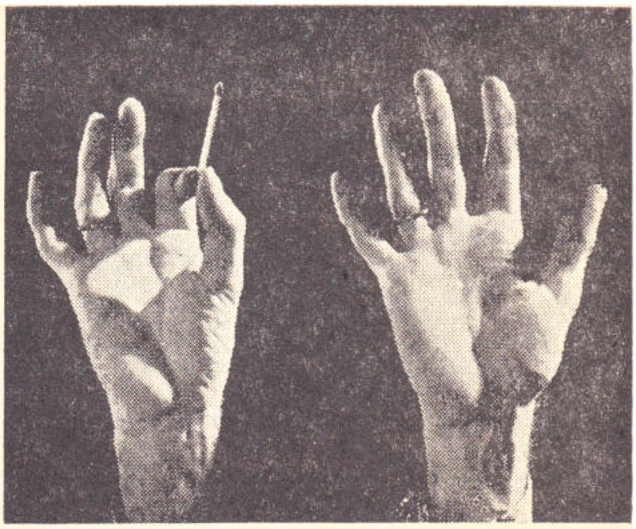


Make a paper disk jump to a coin held above it. Hold a large coin horizontally about an inch above a slightly smaller paper disk. Blow strongly through a small paper tube held close to the center of the top of the coin. Air blown past the coin produces lowered air pressure under it and over the paper disk, forcing the disk to rise.

Pick up cards with magnetized fingertips. Throw a dozen cards on the table and place the fingertips of one hand lightly on top of them. Now lift your hand, and the cards come away with it! The secret is a little handle of cellulose tape affixed previously to the back of the center card. Throw this card down first, and then throw the others so that each laps over it. When you put your fingers down on the cards, grip this little handle between the third and fourth fingers. With the remaining fingers, press other cards down, holding them to the central one.

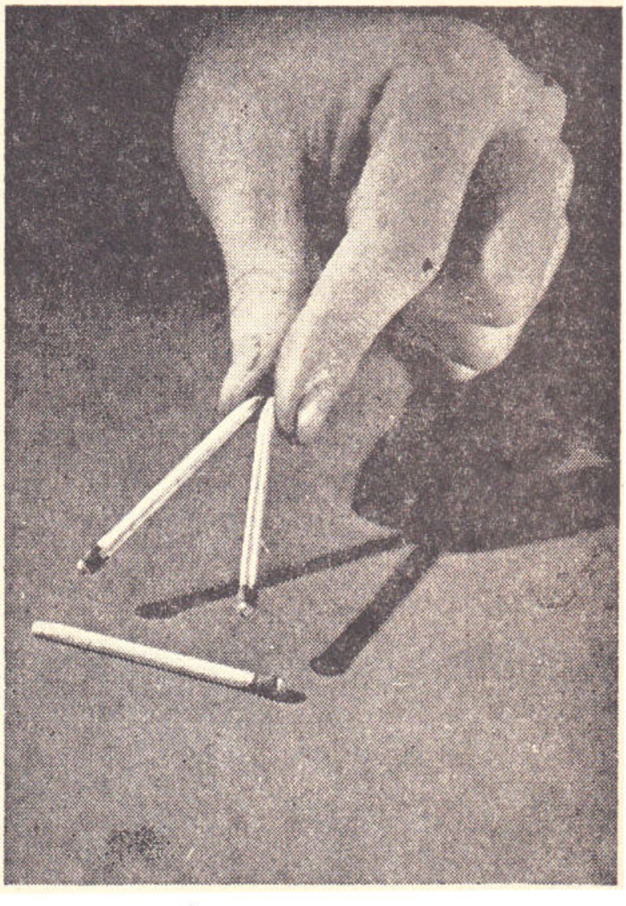


Tell the numbers on the end dominoes. Dump a box of dominoes on the table, and ask your friends to arrange them in a single line, according to the rules of the game. While they are doing this, you are out of the room: but before you return you tell them the numbers on the end dominoes! Before you left the room, you secretly removed one of the dominoes (any one except a double). The numbers on the ends must be the same as on the domino you hold.



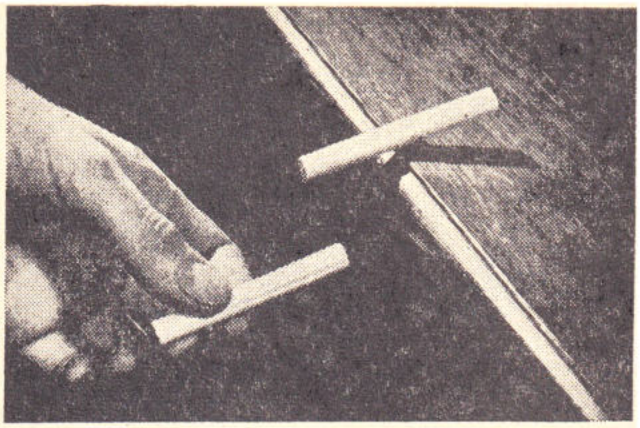
Make a match disappear. You need a loose ring on your fourth finger, and a kitchen match. Hold the match between the thumb and forefinger and show it to your audience. Then wave the hand rapidly, and the match will disappear. It is secreted in the ring behind the finger. This can be done easily by bending the middle finger out of the way into your palm as you wave.

Make the water vanish. A glass of water with two strips of paper criss-crossed over it is placed before the performer. His hands are either tied behind him or held by spectators, and the lights are turned out. The performer conjures the "spirits" to drink the water. A minute later, the lights are again turned on and, while the strips are still in place, the water is gone. The spirits are assisted by a drinking straw which the performer has previously concealed in an inside pocket. He fishes it out with his mouth, drinks the water through it, and replaces it in his pocket. Some practice is necessary to develop skill in manipulating the straw in and out of the pocket, and in and out of the glass without touching the paper strips.

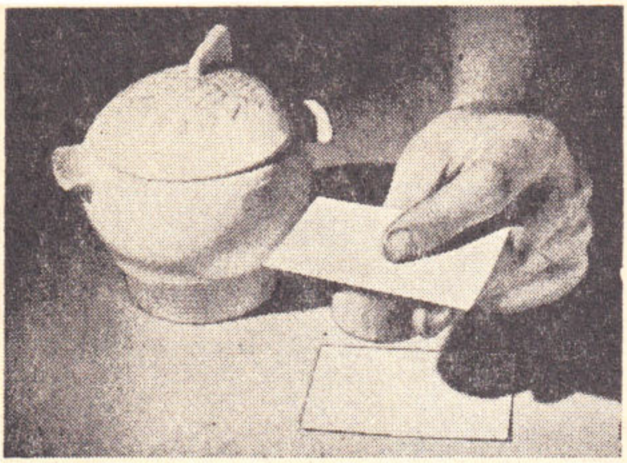


Pick up a match lengthwise, using two other matches as tongs. The two matches used for tongs may be touched only with the thumb and forefinger of one hand. Lay the two matches parallel on the table and grasp them at their unheaded ends. Now squeeze these ends tightly together, so that the matches open out like tongs. Once you get the knack, you will be able to spread them wide enough to pick up the third match without difficulty.

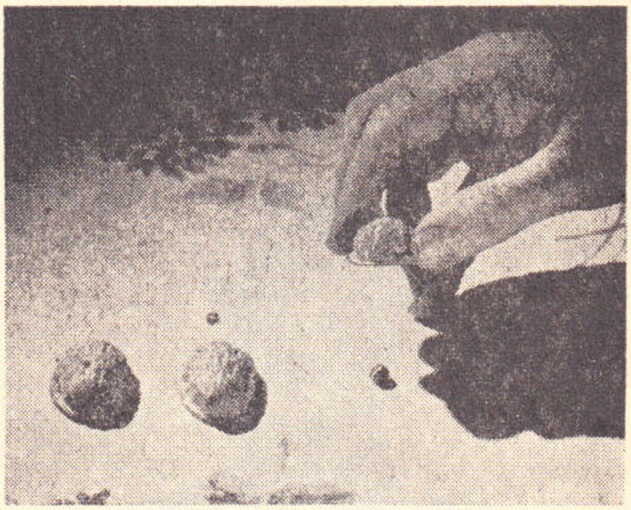
Produce a coin from an empty matchbox. First show the box almost completely open. Then close it and reopen it. The coin that appears was first held between the cover and the back edge of the drawer. It falls in when the box is closed.



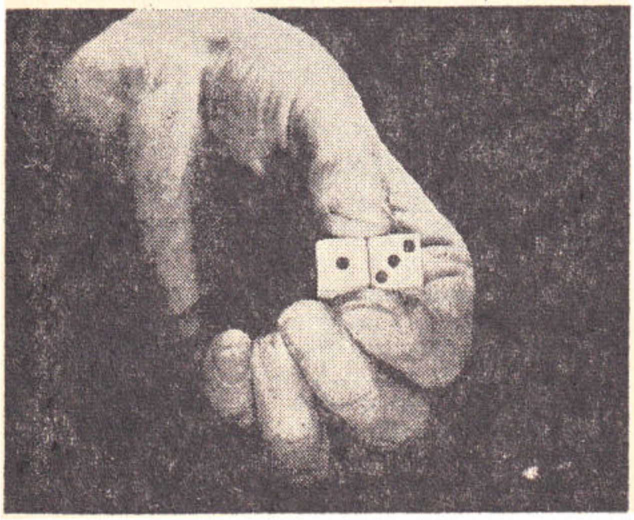
Make a cigarette follow your lead. A cigarette, balanced on the edge of a table, dips and rises in accord with another moved up and down beneath it. The power of the lower cigarette comes from a stream of your breath, blown secretly on the upper one as you bend over it.



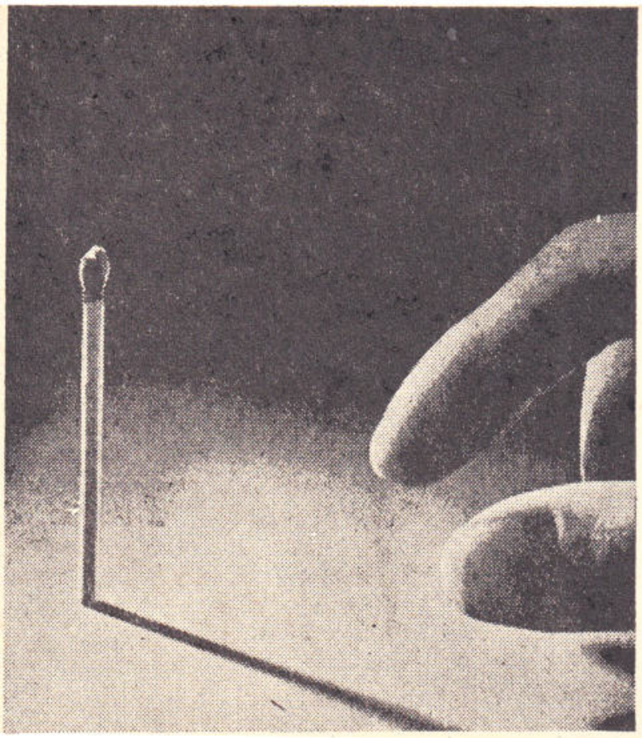
Make sugar in a napkin ring disappear and reappear. Place the ring on a calling card, put a little sugar in it, and cover the ring with another card. Lift the ring and the top card, and no sugar is to be seen. Replace them, pick up both cards with the ring, and return them to the table *turned upside down.* Again lift the ring and top card: the sugar has reappeared. Unseen is a paper disk pasted over one end of the ring.



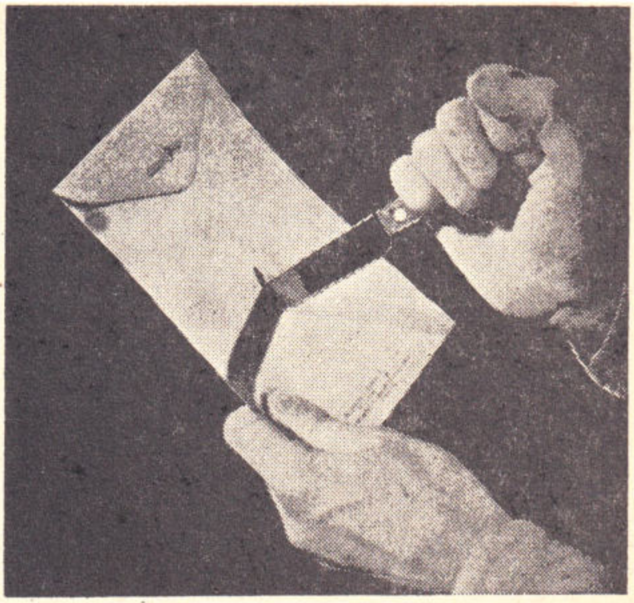
Which shell has the pea? Put a pea under the middle one of three half walnut shells on a covered table and move each shell about 3 in. to the left. You can then—if you have been skillful enough to extract the pea unnoticed and hide it between your thumb and middle finger—make the pea appear under any shell that is named. The pea should be cut out of a green eraser or other soft rubber. In sliding the middle shell, squeeze the pea out under the back. To make it reappear, drop it as you pick up the chosen shell.



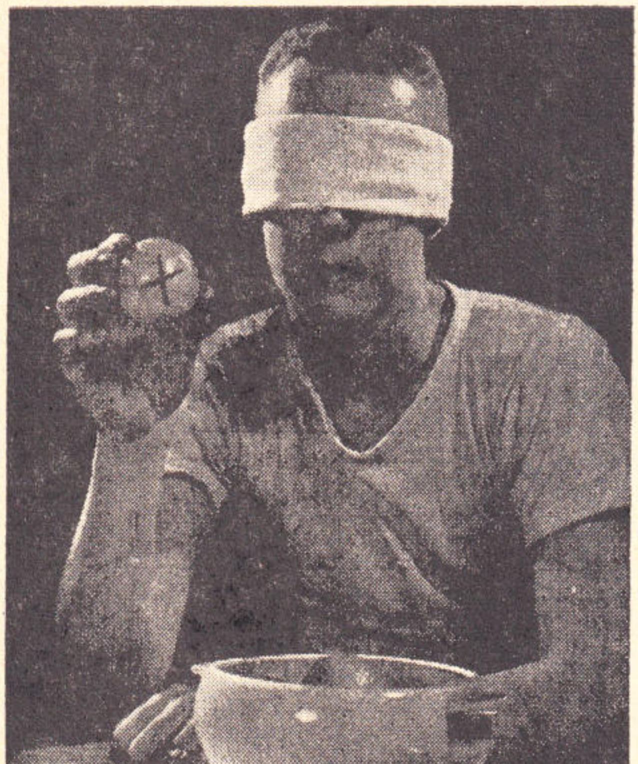
Make the three and the one change places. Hold the dice as shown and show them to the audience. Bring your other hand toward the dice and give them a gentle stroke with the index finger. When the finger has been removed, the dots have changed places. The change is easy if you have made sure that the reverse arrangement of the three and the one are on the faces of the dice adjacent to the faces first displayed, and are hidden by the thumb. Concealed by the movement of the free hand toward the dice, they are given the necessary quarter turn by moving the thumb slightly forward and the finger slightly back, thus substituting the new faces.



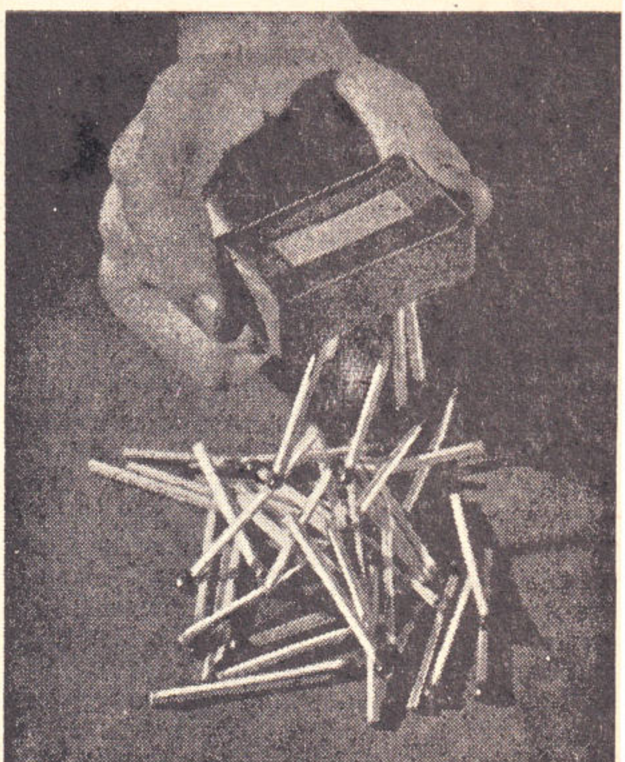
Stand a kitchen match on end. Use a large wooden match and a plastic or wood top table. Secretly wet the tip of one of your fingers with saliva. Touch the end of the match to this wet spot just before you try to stand it up. If you then press the match down carefully and firmly on the table, the saliva will act as an adhesive and hold the match in place.



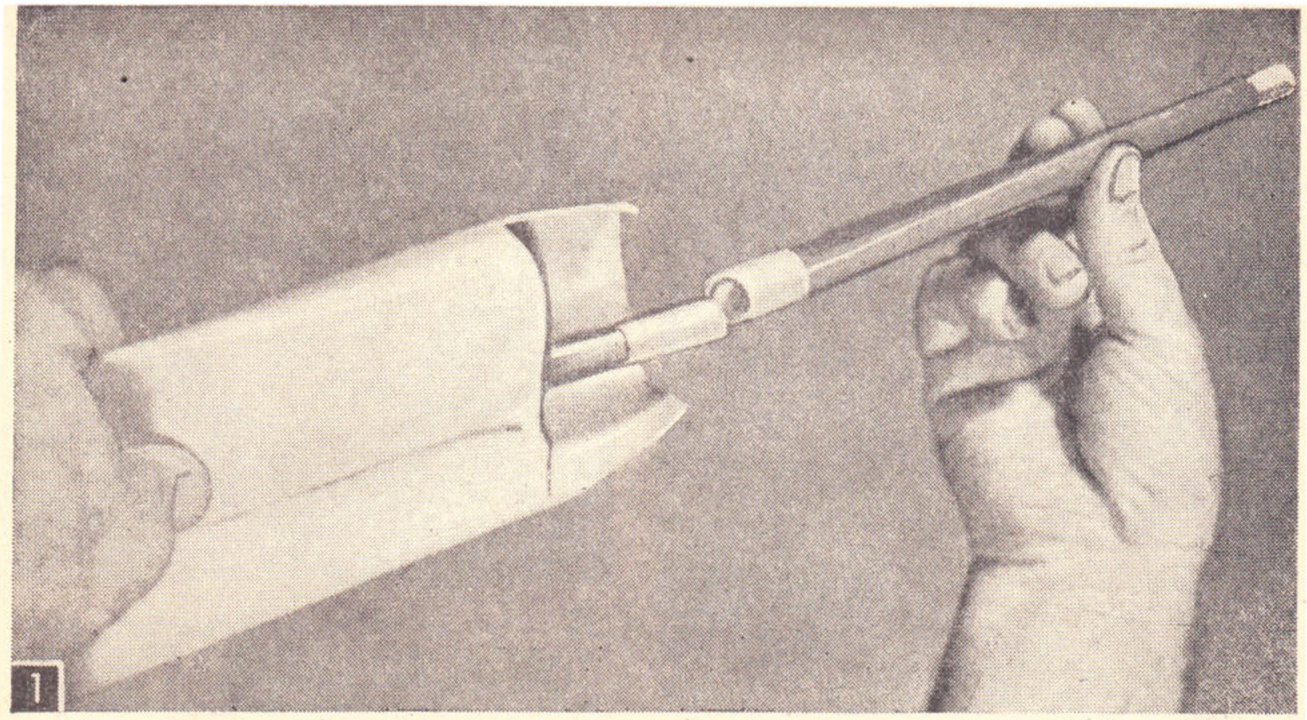
Cut an envelope without cutting its contents. A sheet of paper just a little smaller than the envelope is inserted in a large envelope that has a flap at one end. The performer stabs completely through the middle of the envelope with a pointed knife. After the knife is withdrawn, the paper is pulled out, unfolded and whole. A straight slit, just a little higher than the point where the knife enters, has previously been cut across the side of the envelope which faces away from the audience. Instead of being pushed down into the envelope, the lower edge of the paper is passed out through the slit.



Blindfolded, pick a marked orange from among a half dozen. Mark an X with crayon on an orange which your friends have selected, being careful to give it a good pinching, as well. The extra softness of that orange will make it easy to pick out by feel.



Make matches stay put, then fall at your command. Invert the matchbox and remove the cover. The matches do not fall until you squeeze the ends of the box—thus releasing a broken match wedged crosswise in it.



Solid wand sliding from its paper shell "twin" into long envelope after probing through it to make certain it is empty. Shell wand should be down below flap of envelope before the real wand is released. Position here is purposely high to illustrate the method.

The Traveling Wand

★ **One of the principal aids in trickery stands ready to perform magic on its own**

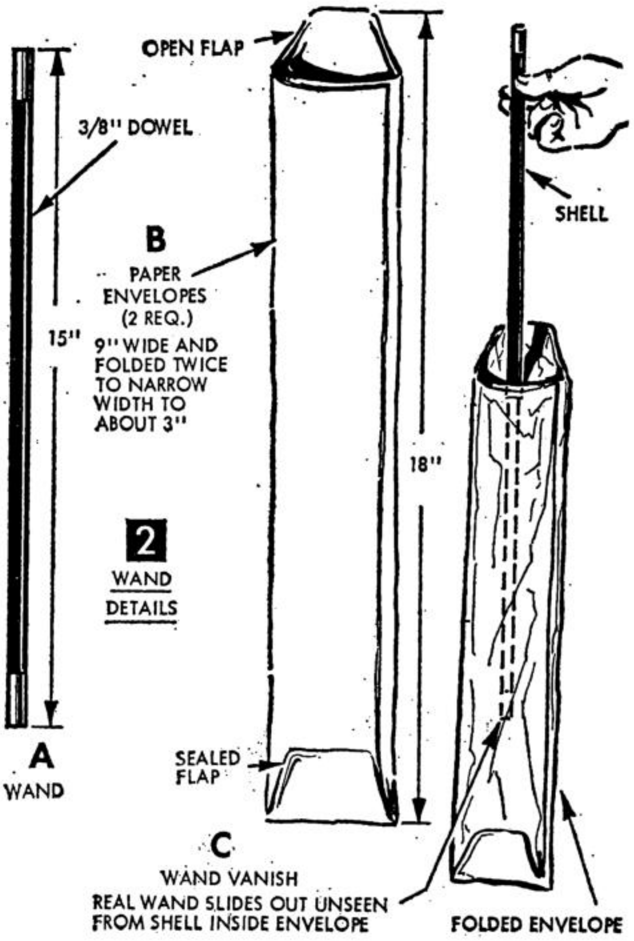
THAT right-hand tool of the magician, the wand, can figure prominently in certain mysteries of its own if given the opportunity. Exposure of its talents makes a good opening number for a show.

The magician raps his wand against a table to prove that both are solid. Then he opens the end of a long, narrow envelope to show that it is empty and, as further proof, rattles the end of his wand inside. He does the same with another envelope, then seals it and puts it aside. He drops the wand in the first envelope, makes a magic pass and crumbles the envelope—even tears it to pieces.

The wand has obviously disappeared yet when the magician opens the second envelope—the one he laid aside—there it is, big as life. He removes it and raps it on wood to prove that it's solid.

Genuine wands are easy to make up. Merely cut a 15-in. long piece from 3/8-in. dowel, paint it (preferably glossy black) and provide each end with 1½-in.-long tips of gilt silver, aluminum, or copper, as in Fig. 2A. Tips can be painted on or you can shape them from paper, foil, or thin-gage metal sheet and glue in place.

For a Performing Wand, make up a "shell" of glossy paper which duplicates the size and colors of your real wand. Wrapping



2 WAND DETAILS

No. Req.	Size and Description
1 pc.	3/8" dia. x 15" dowel (wand body)
1 pc.	2 x 15" solid-color dark paper (shell wand body)
2 pcs.	18 x 22" plain brown or white wrapping paper (envelopes)
Misc.	glossy black or other dark color for wand; gilt, silver, or aluminum paint for tips; gold, silver, or copper paper for shell wand tips; glue, rubber cement, tape for envelope seals

MATERIALS LIST—TRAVELING WAND

paper is satisfactory for the shell. If you have solid-colored paper to match the wand, use it; otherwise roll wrapping paper around the wand about 1½ times and shape it at the ends to make a slightly loose fit. Use gold, silver, or copper paper to add matching tips.

Shape two envelopes from plain brown or white wrapping paper as in Fig. 2B, large enough to accommodate the wand and 9 in. wide so that each can be folded in threes and have the two sides pasted together. Start with paper 22 in. long to allow for a 2-in. flap at each end. Paste one end of each envelope in place, but merely gum the other so it can be sealed later, or provide cellulose tape to do the job.

Before Facing Your Audience, place your wand in its paper shell. Now, pick it up, tap the table, then place it in your right hand, while showing an empty envelope with the left. Because of the envelope's odd shape, it is natural to insert the wand inside to open it and prove that it is empty.

Show the second envelope in the same way. This time, while the wand is still partly inserted, tilt the envelope mouth upward with the flap side toward the audience Release pressure of the wand and it will slide right out of its paper shell and down into the envelope as in Fig. 2C.

Now draw out the paper shell and hold it as if it were the solid wand, while you fold down the flap of the envelope and seal it with the real wand inside. Lay the envelope aside in full view; across a glass or against a chair back.

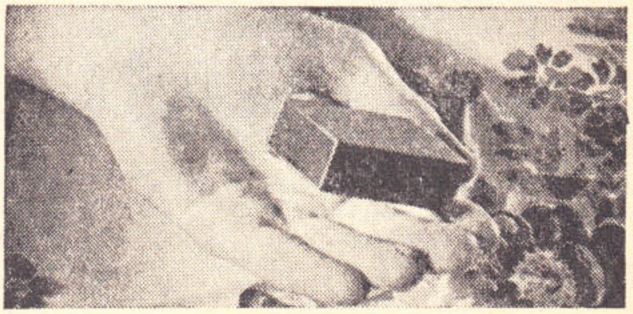
Pick up the first envelope and openly drop in the shell wand as though it were the real one. Seal this envelope and make some mysterious passes from one envelope to the other. After a short pause for dramatic effect, make a great show of crushing the envelope containing the paper shell, or tear it into several pieces.

As if this isn't startling enough, go to the other envelope, which the viewers saw you seal when empty, open it and let the wand drop out. Rap the table sharply with it and take your bow.

Cord-Arm Escape

• Can you remove the cord, hung from your arm as shown, without taking your hand out of your pocket or removing the vest? You can. Using your left hand: (1) bring the free end of the loop up over your shoulder, through the armhole of the vest, and over your head; (2) pull the loop down over your other shoulder and out through the left armhole of the vest; (3) pull your free hand and arm up and out of the loop; pull the cord down (underneath the vest) over your body.

Obedient Matchbox



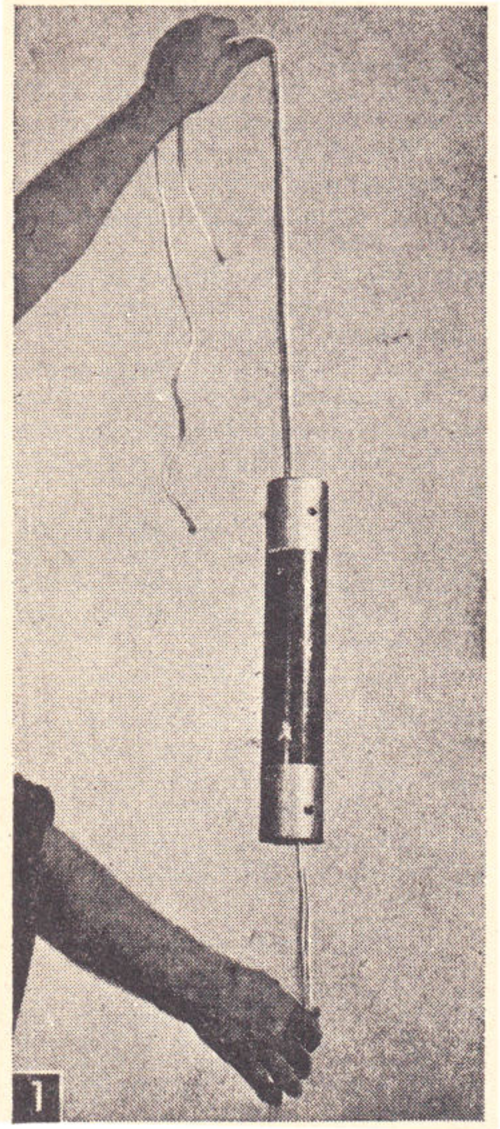
• With your right hand lay a small matchbox across the fingers of your left hand. Then proceed to make the box rise and fall at your command. You can prove that the box is just ordinary, with no gimmicks attached, by immediately handing it out for inspection.

The secret? Open the drawer of the box slightly before laying it in your hand. Place the open end on the index finger of the left hand, and close the box as you do in such a way that a tiny bit of flesh is caught. Now, by almost imperceptible movements of the finger, or of your whole hand, you can cause the box to rise or fall.

Double-barreled mystery—

The Tube and the Ropes

★ The tube rises and falls upon command, then comes off the ropes



At a word of command—aided by a firm pull—the tube begins to rise on the ropes.

A SINGLE tube is used in this surprising trick, but it provides a double mystery. A particular value of this trick is the fact that very simple and innocent-looking equipment is made to do some remarkable things.

A 15-in. mailing tube, composed of ¼-in. material and 2½ to 3 in. in diameter, is suitable. Dimensions are optional, but the tube must be long enough, wide enough, and thick enough to fulfill the demands of the performance.

Two thin ropes run through the tube, apparently side by side (Fig. 2); the ropes should be 6 ft. or more in length. Sash cord is a good material for this purpose.

The Mystery. The magician shows the tube dangling horizontally on the cords, which he holds at arm's length (Fig. 3). Then he turns it vertically, and the tube hangs suspended upon the ropes.

Gradually, the tube begins to slide down the ropes—which is natural. Finally, it stops and, at a word of command, begins to rise—in the same mysterious fashion. This may be repeated a number of times.

The magician then lets the tube dangle, horizontally again (Fig. 3), and hands two ends of rope—one from each end of the tube—to a member of the audience. He takes the other ends and gives them to a second person (Fig. 4). Holding the tube in his hands for a moment, the magician tells his helpers, "Pull!" As they do, the tube immediately drops from the ropes, leaving everyone more mystified than ever—particularly when they find that the ropes are quite ordinary, just like the tube.

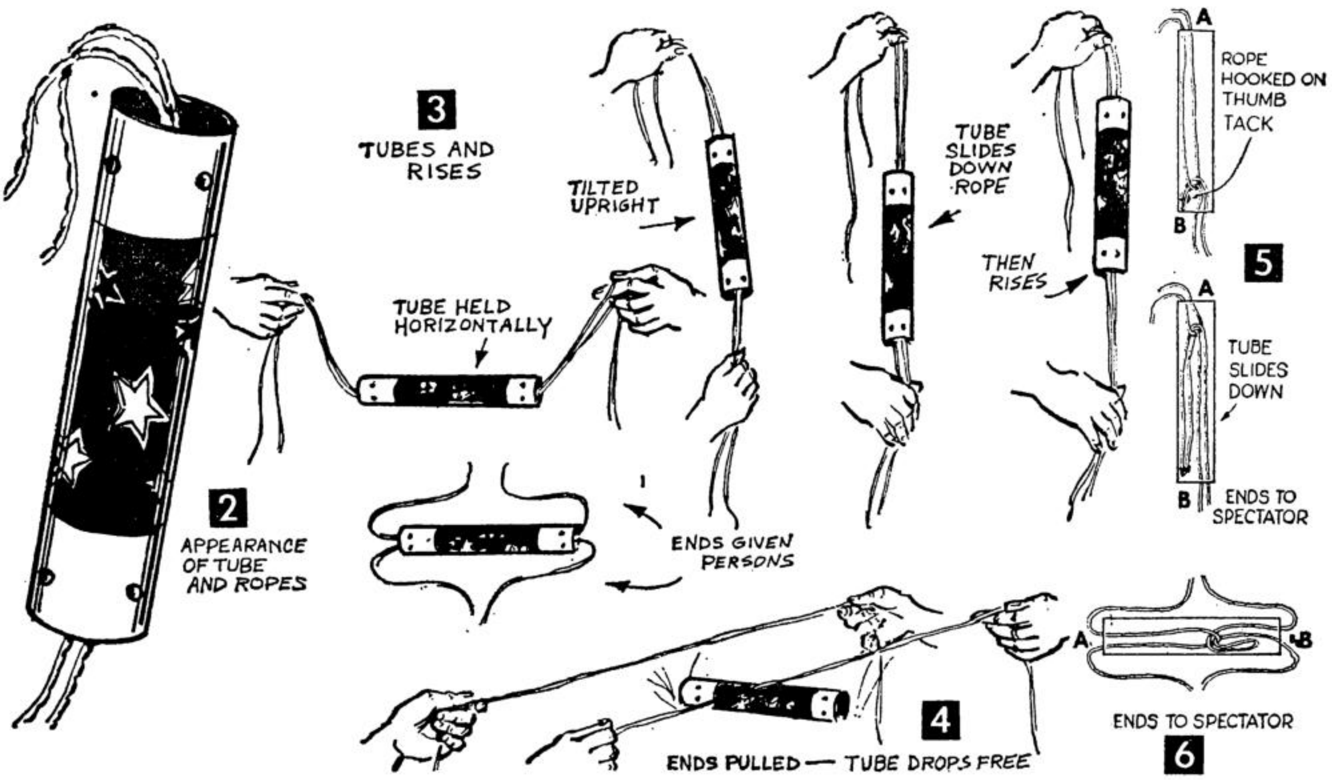
Of course, the tube is not quite ordinary. It is decorated with colored paper and covered with stars, of various colors. Around its ends are bands of silver paper, held there with brass studs, on the outside and inside (Fig. 2). These studs are actually brass-headed thumbtacks that go only part way through the thick cardboard. One thumbtack, on the inside, is the gimmick.

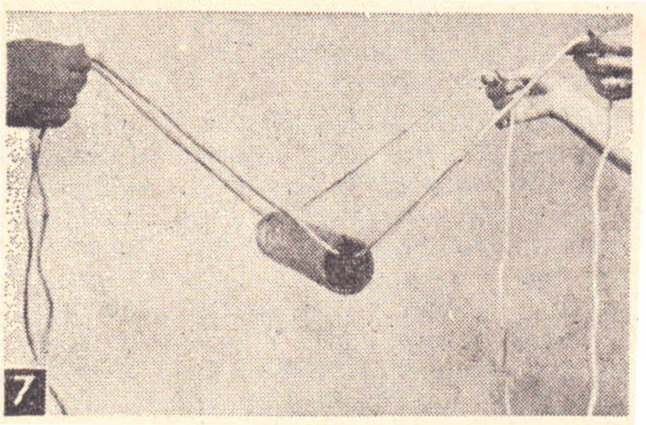
To Fix the Tube for the trick (Fig. 5), double rope "A" in half and push its looped center in through the left end of the tube, which will be termed end "A." This is the unprepared end of the tube. Push the center of rope "A" almost through to end "B."

Now double the center of rope "B" in the same way. Push it in from end "B" and run it through the loop of rope "A." Then bring it back toward end "B" and hook it over a thumb tack, which is pushed part way into the wall of the tube, about 1 in. from end "B." Draw the ends of rope "A" a few inches to the left, and the tube is set to go.

In Presenting the Trick (Fig. 3), pick up the ropes by the ends and let the tube hang horizontally. Now tilt end "A" slowly upward until the tube is almost vertical. The tube will slide downward of its own weight, although the friction of the ropes tends to prevent this. Shake the upper ends (A) slightly and relax your hold on the lower ends (B) to facilitate the slide.

To stop it, simply pull on both ends, which





Hand one end of rope from each end of the tube to each of two members of the audience. When they pull the ropes, the tube will fall away.

MATERIALS LIST—TUBES AND ROPES

No. Req.	Size and Description
1	mailing tube, 15″ long x 1/4″ thick x 2 1/2 to 3″ dia.
2	6′ lengths of sash cord
Misc.	colored paper, brass-headed thumbtacks

acts as a brake. Pull still harder, and the tube will climb upward on the rope in a surprising manner. Again relax, and the tube will descend; pull the ends, and it rises.

The ropes shorten as the tube goes down and lengthen as it rises of course, but this is not noticeable, any more than the action of the hands when the tube is rising; provided, of course that a long tube is used, with plenty of rope.

The main thing to guard against is letting the tube slide down too far, so that the loop comes out the top. This can be prevented by keeping the tube low enough to look into while it is sliding downward. You might put a dab of ink on rope "A" to indicate the danger mark. When the dab appears above the tube, don't let it slide farther down.

Off the Ropes. After repeating the "rising tube" portion of the trick several times, let the tube tilt back to its original horizontal position. Approach someone in the audience and give him one rope extending from end "A" and one from end "B," telling him to hold one in each hand (Fig. 6). Then give the other two ropes (A and B) to a second party. Have the two persons stand well apart, while you take the tube by the ends, in order to balance it.

This enables you to slip your fingers inside end "B" and loosen the rope from the thumbtack. Tell the two helpers to pull hard on the ropes. When they do, the tube comes off (Fig. 4), and you can either swing it upward triumphantly, showing it so everyone can look through it, or let it fall to the floor when the ropes come clear.

When releasing the hooked loop, you may push the thumbtack all the way into the wall, so that it will look exactly like the others. This is seldom necessary, however, as the tube looks innocent enough, and you can always keep a finger over the projecting tack when showing the tube empty.

An alternate plan is to have only one thumbtack—the special one—inside the tube. In working the loop off the tack, pull the tack free with it, and retain the tack in the hand, dropping it unnoticed on the floor after the climax.

Flash Production Tube

★ **A smooth-running trick especially suited where critical eyes are "up close"**

Dropping flashlight at left seems convincing evidence that tube is empty, yet moments later, silks pop up in the tube (right). Finger at left points to the reason. Hook holds back a fake tube after successful switch from flashlight; then right second finger pokes up silks from the "load." Hook and finger movement should be concealed.

OFTEN the amateur magician is forced to perform at closer range and under more exacting conditions than the professional. As a result, he must occasionally add some convincing feature to a trick in order to impress his audience. So, when he can employ a clever device to help along the deception, he may have an almost perfect trick. This one is a case in point.

The magician shows an ornamental tube as in Fig. 1. To prove that this is almost empty, he holds it close to the eyes of the spectators, then aims a flashlight through it, probing the whole interior. He even pushes the flashlight completely through the tube, demonstrating its emptiness all the more. Then, at the same close range, he holds the tube upright and produces three silk handkerchiefs from it as in Fig. 2.

Just a Few Inexpensive Props needed are shown in Fig. 3: a cheap two-cell flashlight with small-diameter lens (under 2 in.) and a case having removable ends; a one-cell miniature flashlight, a section of mailing tube, a smaller tube you can fashion from light cardboard, and a ¼ x 2½-in. soft metal strip.

The big flashlight is actually a dummy (Fig. 4A) consisting only of the barrel and the screw cap holding the glass lens. Cement the glass lens into the cap to hold it in place. Next, cement the lens of the little flashlight to the center of the big lens so that the midget flashlight will be held in position (Fig. 4B).

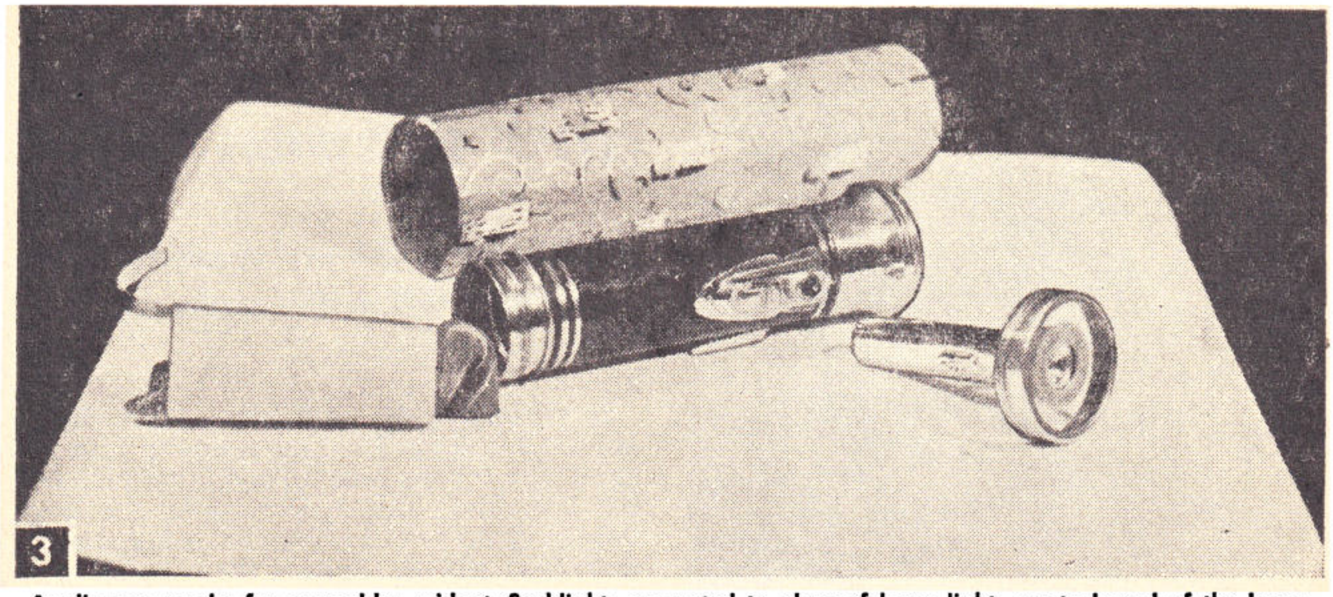
The large tube is shaped as in Fig. 4C and needs no other preparation except for covering with a fancy gift wrap paper as in Fig. 3. Or you could substitute two broad bands of silver paper, one around each end. The small tube, not seen by the audience, serves as a "fake," or "loader." Roll up a strip of light cardboard to form a 1½-in. dia. tube 3 in. long and attach the metal strip to one end of the tube as in Fig. 4D, taping 1 in. to the tube and letting 1½ in. extend beyond it. Bend down 1 in. of the extended strip to form a hook at an angle of about 30°.

When Ready to Perform turn on the midget flashlight and screw it to the lens cap attached to the big lens, then screw the big lens cap in place. The big dummy will look just like a regular flashlight powered by its own batteries.

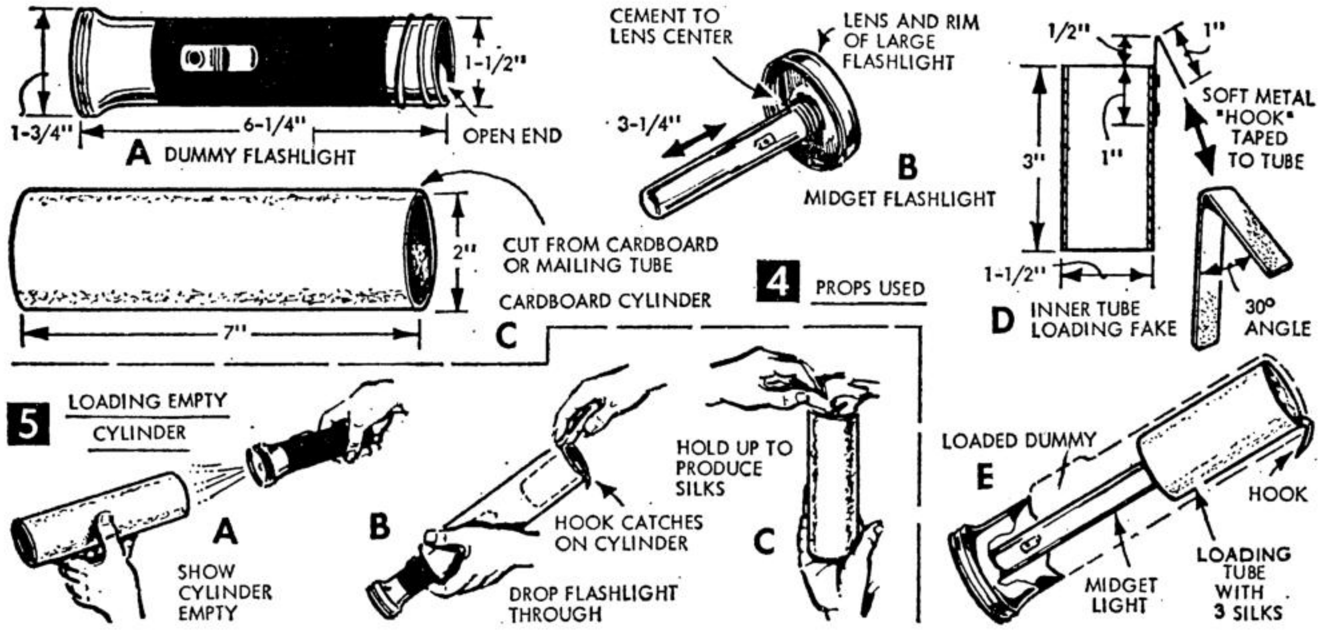
Press three silk handkerchiefs into the tubular "fake" one by one, with their corners intertwined. Insert the loaded fake in the lower end of the dummy flashlight, so that it hangs there by the hook when the flash is inverted as in Fig. 4E.

MATERIALS LIST—FLASH PRODUCTION ON TUBE

No. Req.	Size and Description
1	2-cell flashlight (dummy flashlight) should have small dia. lens and openings at each end
1	1-cell midget flashlight (light for the dummy)
1 pc.	2" dia. x 7" mailing tube (production tube)
1 pc.	3 x 5" light cardboard or use 1½" dia. mailing tube (fake)
1 pc.	¼ x 2½" soft metal strip (hook for fake)
3	silk handkerchiefs
Misc.	ornamental paper for production tube, glue, cement, tape



Appliances ready for assembly: midget flashlight cemented to glass of large light, empty barrel of the large flash ready for screw-on cap, silk handkerchiefs in special fake ready to be hooked inside barrel. Production tube is in background.



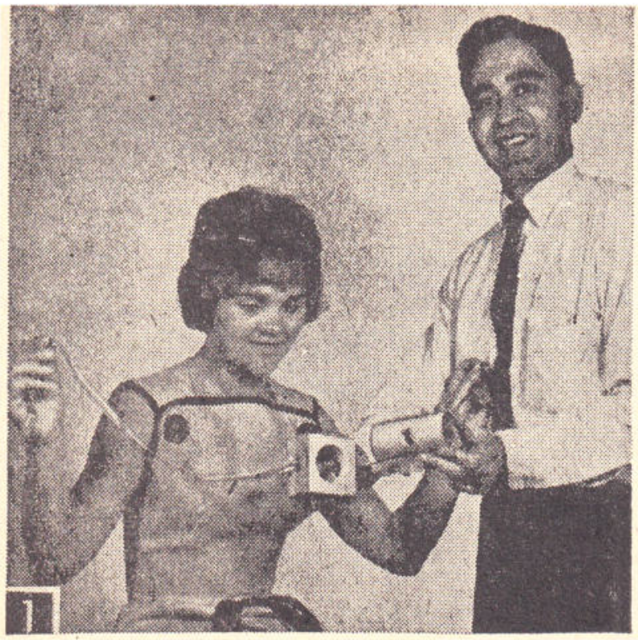
Greet your audience with the large decorated tube in one hand and the lighted flashlight in the other. Or, if you have an assistant, let him load the flashlight while you are showing the large tube, so he can bring the flashlight when you call for it.

In either case, keep the lighted end of the flashlight lowered and make sure that the metal hook is projecting from the back of the other, or "open" end. Now raise the flashlight and shine it directly through the ornamental tube (Fig. 5A). Hold the tube in your left hand and the rear end of the flashlight with your right. The hook at the bottom should be concealed by the right thumb and fingers.

Push the Flashlight farther into the tube, saying, "You can see for yourselves that the tube is absolutely empty," and with that, tilt the tube 45° forward, letting the glowing flashlight slide through as in Fig. 5B. Bring your left hand up to catch it and lay it aside, still lighted, or hand it to a helper. During the slide, the hook will catch on the upper edge of the ornamental tube as in Fig. 1 to hold the fake within the tube. Grip the upper end of the tube with your right fingers and press the soft metal hook against it with your thumb, completely hiding the hook.

At this stage, turn your right palm upward, bringing the lower end of the tube to the top as in Fig. 5D. Push your right middle finger up into the fake, forcing the silks upward. With your left hand draw them one by one, from what is now the upper end of the tube. After the production, lay the tube aside, with the fake still inside, or lower tube to a table well and drop the fake there.

Unless you have an assistant, be sure to lay the flashlight behind a screen, or in some out-of-the-way spot after finishing the trick. This will give you time to twist off the lens cap and turn off the midget flashlight inside.



The cylinder block was threaded on the ribbon inside the wooden cube. How did the magician get it out?

Block, Frame, and Ribbon Trick

★ Mystery of the unthreaded cylinder will baffle audience

WHEN you fit a cylindrical wooden block into a thick wooden frame and thread both on a ribbon, you don't expect to see that block free of either ribbon or frame as long as the ribbon ends are tightly held.

But magic makes a difference. While one or two persons hold the ribbon and the block dangles inside the frame, the magician gives the block a tug and away it comes, as in Fig. 1, leaving the empty frame still strung on the ribbon.

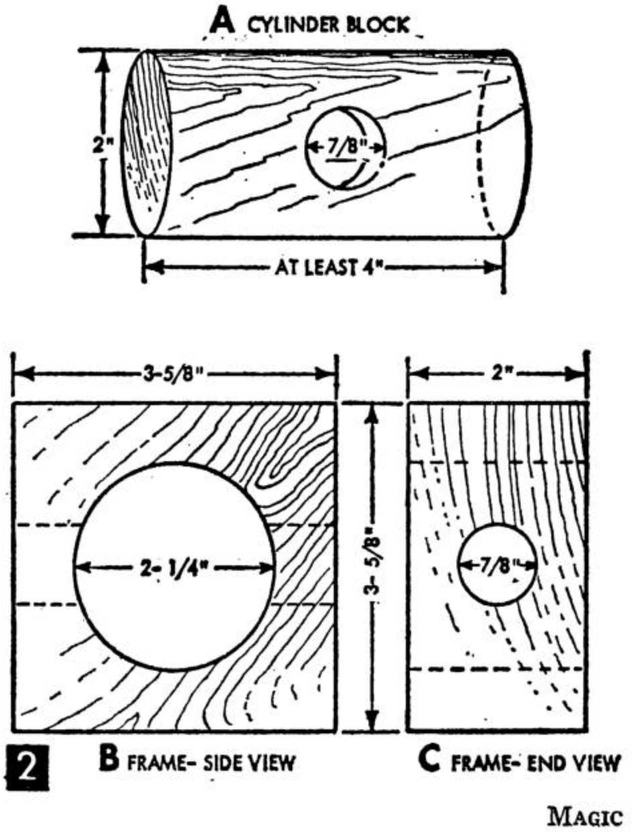
Let your audience examine everything concerned with this mystery before and after performing it. The trick itself is easy; but the construction of the block and frame can be complicated unless you have the right material and tools. For the cylinder block, an old croquet mallet head of about 2-in. dia. and at least 4 in. long will do well. Drill a ⅞-in. hole through the center as in Fig. 2A.

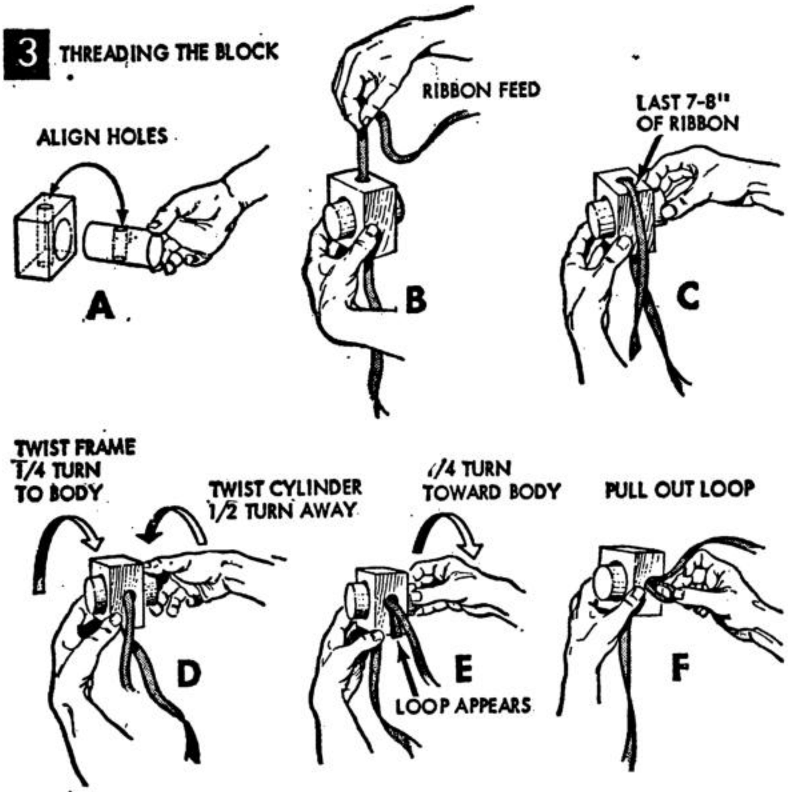
Chief Problem is to bore a 2¼-in. dia. hole through the wood frame (Fig. 2B), itself 2 in. or more thick. If you have a piece of 4 x 4 post in your scrap box (actually 3⅝-in. square), merely cut off a 2-in. piece for the frame. The hole should be at least ⅛ in. greater in diameter than your cylinder to permit free ribbon movement.

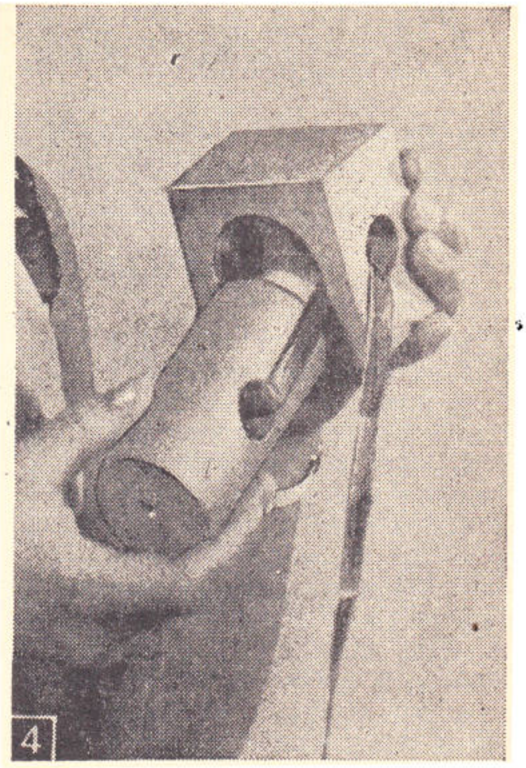
If you do not have a large enough auger bit or circle cutter, cut the frame in half across the thickness. You can then saw out semi-circles on each piece so that they form the required hole when rejoined. Glue the two segments tightly together. Drill a ⅞-in. hole on each side of the frame as in Fig. 2C. After smoothing off all rough edges with fine sandpaper, paint frame and block in contrasting colors.

In presenting the trick, use a ½-in. ribbon at least 5 ft. long. Hold the frame in your left hand with ribbon hole up and large hole facing the sides. Insert cylinder in the large hole (Fig. 3A) until ribbon holes are aligned, then feed ribbon through these holes as in Figs. 3B and 4, and cross-section view in Fig. 5A. Poke it through with your wand or a pencil, if necessary.

Draw the ribbon through with the right hand until only 7 or 8 in. still project at the top. Bring that end toward you and let it dangle in front of the frame (Fig. 3C). Now grip the protruding end of the cylinder block with the right hand (thumb below and fingers above as in Fig. 3D), and lift the apparatus as though you intended to show it more plainly. Twist the frame a quarter-turn toward your body with your left hand and at the same time twist the block a half-turn away with your right (Figs. 3D, 5B, and C). This brings your left thumb toward you and your right thumb up. Immediately, twist block a quarter-turn back so both thumbs are toward you.







Block purposely drawn down from frame to show course of ribbon. Normally, ribbon would be tight and block inside frame.

The first action causes the ribbon to run around between block and frame and the reverse quarter-turn forces a little loop out through the ribbon hole which now faces you (Figs. 3E and 5D). Dangling end of the ribbon will partly hide the loop.

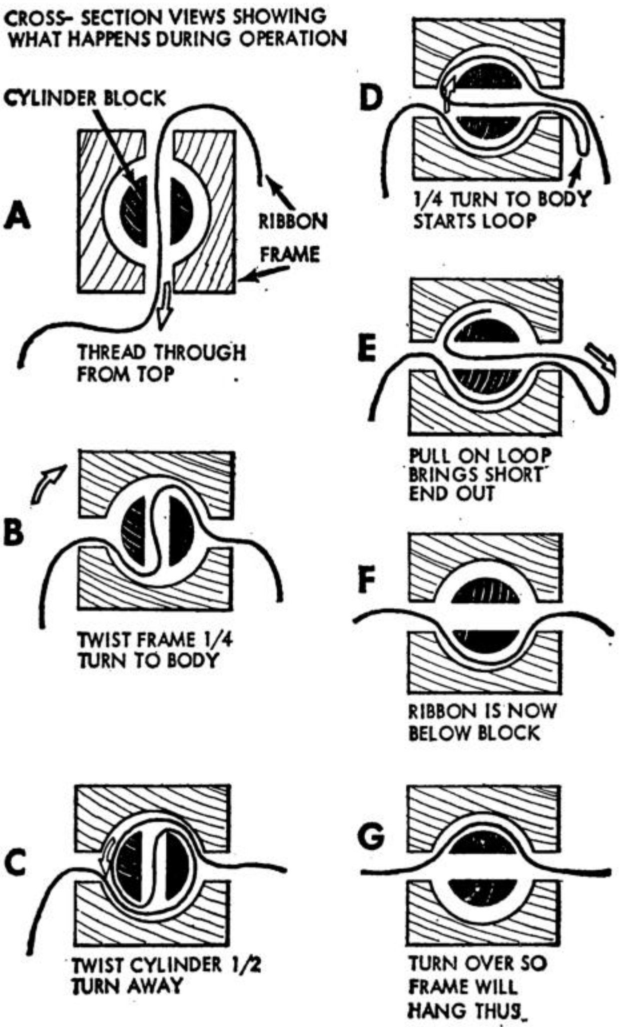
Now Your Audience Expects you to pull out the short end to bring the block and frame to exact center of the ribbon. You appear to do this but, actually, pull the protruding loop as in Figs. 3F and 5E. This hauls the short end around between block and frame, then out the ribbon hole again. Such action looks natural, yet when the ends are evened the ribbon actually goes around the cylinder block instead of through it.

Now invert the block and frame so ribbon will rest around top of block instead of below (Fig. 5F and G). Invite two persons to hold the ribbon ends, with the frame and block swinging in the center.

In mysterious cloak-and-dagger style, you can cover the frame with a cloth, reach in underneath it and bring out the block. Or, and perhaps even more puzzling to your audience, you can openly pull the block out of the frame.

In either case, you can hand everything to the audience for examination. No one will find any gimmicks, because there are none.

5 WHAT HAPPENS TO THE RIBBON ?



MATERIALS LIST—BLOCK, FRAME, AND RIBBON

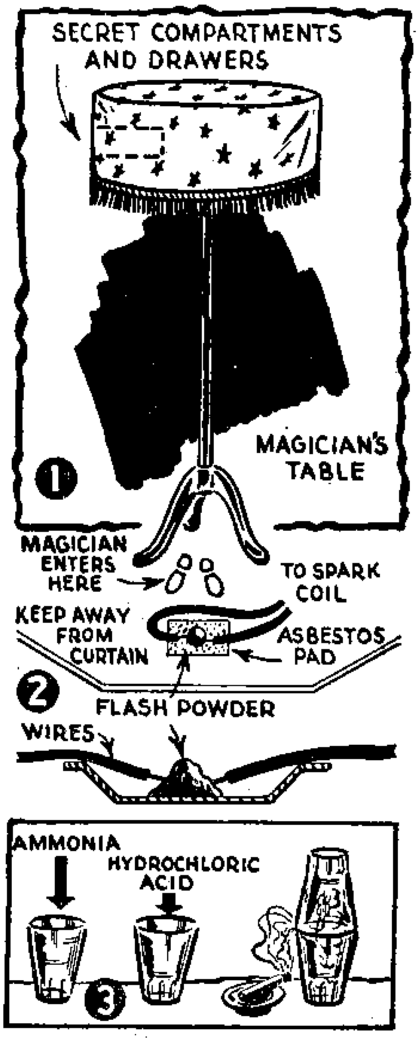
No. Req.	Size and Description
1 pc.	2" dia. x 4" or longer wood (cylindrical block) (old croquet mallet head 4 to 6" long will be adequate)
1	2 x 3⅝ x 3⅝" wood (frame)
1 pc.	½" x 5' ribbon, or longer (to thread block and cylinder)
Misc.	glue, two contrasting paints

CHEMICAL MAGIC

Pep up the party with simple surprises from the chemist's bag of tricks—and add to your understanding of chemical reactions at the same time

By RAYMOND C. CRIPPEN

FOR many, many years magicians have used chemical experimentation in their programs. You may have seen the trick where the magician enters the stage after igniting a charge of flash powder to make it look as though he emerged from the flash. Other magicians use small explosive charges for effects, chemical solutions for changing water into almost anything and chemicals for smoke effects. The use of chemicals for "magic" has been known since ancient times. Many an alchemical magician has fooled his public into thinking he could turn iron into gold by dipping the iron in a copper solution and plating the iron with "gold-like" copper.

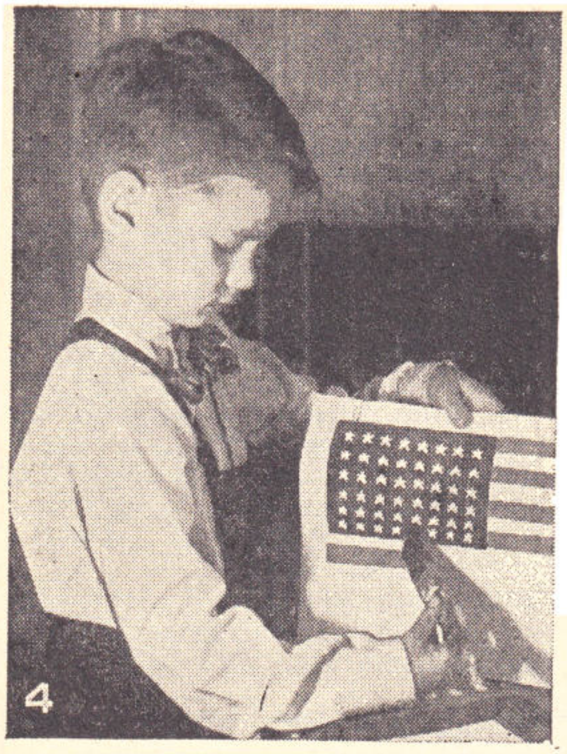


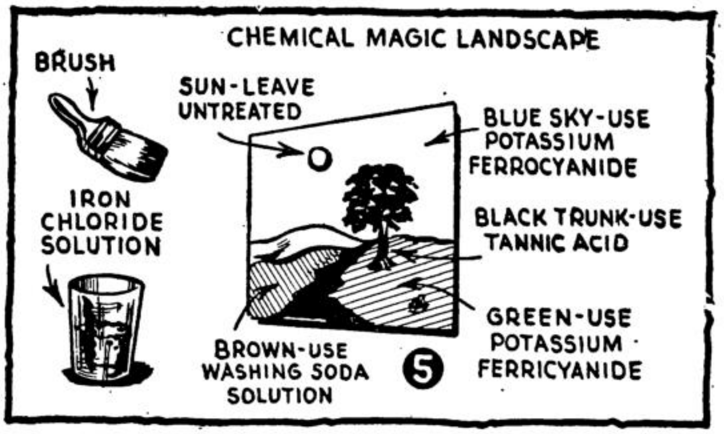
In planning a chemical magic show it is good to follow some theme throughout. If it is a patriotic celebration, repeat patriotic colors or themes during the program. Also consider the type of audience. A program planned entirely for children would be very uninteresting for adults, one for adults would be tiresome to children; an audience of men would not be interested in a mixed audience program. Time your individual tricks. Know exactly what you are going to say, but don't have your program planned so carefully that if something goes wrong, it throws you off entirely. Have another trick ready or have a second set ready of the same stunt.

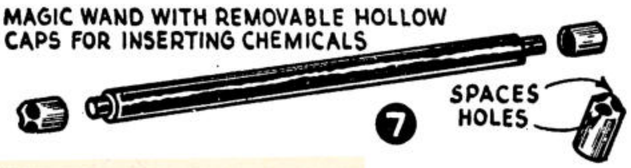
In these experiments, follow instructions exactly. Modify the experiment only after you understand the chemical reactions involved. Use magicians' tables on which to perform these tricks, small circular tables on a tall pedestal, which are available at most magic shops (Fig. 1).

Magicians' Flash Powder. Mix carefully two parts magnesium powder, one part powdered potassium nitrate and one part powdered sulfur by rolling on paper, lifting alternate corners of the paper until "rolled" into a uniform mixture. *(Caution: Do not grind.)* Then pour a *small* quantity of the mixture onto the lid of a tin can placed in the center of the stage and ignite the mixture using an electric spark from a Ford spark coil (Fig. 2) or doorbell transformer. Step through smoke immediately after the flash to produce the effect of appearing from the flash. *Make certain that sparks do not fly onto flammable materials; have a fire extinguisher or a bucket of sand or water ready in case of emergency.* If more smoke is desired, add a little ammonium chloride in the amount of one part to the above mixture and incorporate by rolling as before. For colors, add a little strontium or lithium nitrate in the amount of ½ part for red; ½ to 1 part of copper nitrate to make green-blue; ½ part sodium nitrate for yellow; one part calcium salts for orange; and ½ to 1 part barium or zinc nitrate for green. Incorporate color ingredients also by rolling—do not grind. If material is coarse, grind separately and incorporate by rolling.

Great Smoke Mystery. Show your audience two empty glasses; invert one, putting rims together; cover immediately with handkerchief. Blow smoke from a cigar, cigarette or burning paper toward the glasses. Remove handkerchief, and smoke will be found in the glasses (Fig. 3). Trick is done by putting a few drops of strong ammonia in one glass and a few drops of strong hydrochloric acid in the other. *(Do not drop acid or ammonia on clothing or skin;* in case of accidental contact, wash off with water.) Cover mouths of glasses with a small piece of glass before the performance but have it removed by an assistant immediately before the act or before trick is brought on stage by assistant. Keep







glasses well separated, otherwise they will "smoke" before you are ready for them. Cover upper glass before placing rims together; smoke forms immediately. Practice trick until you have it mastered. A variation is to rub the hands together, each containing a drop of dilute acid and ammonia (mixed 50-50 with water). Wash hands after trick.

Magic Flag. Show audience a blank sheet of paper. Using a brush, coat paper with "polka-dot and striped paint," to reveal a magic flag (Figs. 4 and 5); you can vary the trick by showing a picture, or magic messages. To do this trick, paint paper beforehand in the flag or other design desired—using the red-producing solution for the red stripes, blue-producing solution for the star background, and leave untreated the areas for the white stripes and stars—then dry paper thoroughly. To make solutions, dissolve 1 oz. of each of the following chemicals in separate pints of clear water: for red, ammonium or potassium thiocyanate; for blue, potassium ferrocyanide; for brown, washing soda; for green, potassium ferricyanide; for black, sodium sulfide or tannic acid; for white, leave areas untreated. To bring out the original design from the white sheet of paper, use "paint" made from a solution of 1 oz. of iron (ferric) chloride in 1 pint of clear water and apply with an ordinary soft brush or spray on with an ordinary atomizer. The flag or original design magically appears with each stroke of the brush, or spray of the atomizer. If the "paint" is not perfectly clear, add a few drops of muriatic (hydrochloric) acid to the solution. *Rinse brush or atomizer out carefully with water and clean all brushes with clear water after use. Discard solutions after you have no further need for them as some of them are dangerous in the hands of children or persons who know nothing about them.* To make the trick very effective, the water "paint" used should be practically colorless and the paper should look like it has been untouched. Use a rough paper of high rag content.

The trick may be varied to show a painted summer landscape which, on heating over a warm electric iron or hot plate, turns to a winter landscape of the same scene. In this case use saturated (dissolve crystals until no more will dissolve) solutions of copper sulfate for the blue sky; cobalt acetate or nitrate, for pink; nickel sulfate for green. The brown tree trunks, red houses and barns, and other non-seasonal landscapes can be painted with ordinary water colors. On heating the "summer" landscape, the grass fades to near white, the blue sky changes to a white "snowstorm," and the trees and shrubbery become covered with "snow." Simply exposing the landscape to the vapor of a boiling tea kettle returns it to its original "summer" scene. Even the moist breath will do it.

Magic Pitcher. For this trick, place a few drops of a strong saturated solution of any of the

chemicals mentioned in the above section in separate "empty" glasses. Pour the solution of 1 to ½ oz. of iron (ferric) chloride contained in a clear glass pitcher (if not a clear solution—add a few drops of hydrochloric acid) into the "treated" glasses. A different color is produced in each glass: "grape juice" or "blue ink" from potassium ferrocyanide solution; red "wine" from ammonium or potassium thiocyanate; white "milk" from silver nitrate; reddish-brown "tomato" juice from washing soda or lye; greenish "lime-ade" from potassium ferricyanide, etc. You can occasionally pour out clear water by using an "untreated" glass, heightening the effect of the trick (Fig. 6). After you are done with the illusion, wash out all glasses and pitcher carefully and discard all solutions to prevent subsequent contamination of "real" drinks.

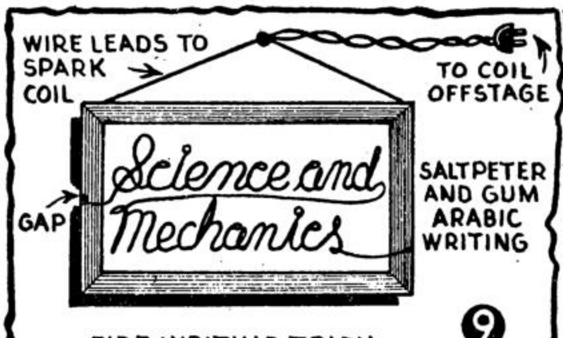
A Magic Wand can be made (as shown in the diagram Fig. 7) either from wood or plastic, with removable metal or plastic tips, by turning down the wand on a lathe and fitting on the tips.

In using the wand, insert a few crystals of potassium permanganate in the marked end of the wand. Insert a pellet or a few large crystals of sodium bisulfite in the other end (unmarked end). To change water to "wine," stir the water with the marked end until the desired color is obtained. To turn it back to water again, stir it with the unmarked end (Fig. 8).

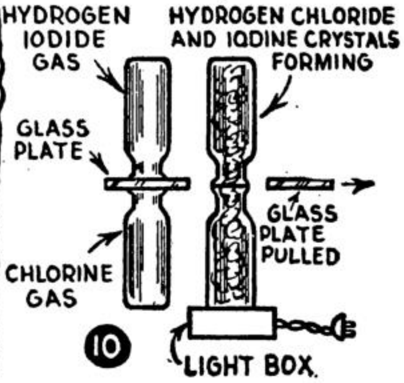
Many variations are possible. Change "port" wine to "sherry" by using tannic acid. Using salt in the water and a crystal of silver nitrate in one end of the wand (marked end), "milk" may be made which may be turned back to water with a crystal of hypo in the other end of wand (unmarked end). Make ink by using iron (ferric) chloride in the water and a crystal of potassium ferrocyanide (blue ink) or a pellet of tannic acid (black ink) in the wand. Various dyes can also be used that may be bleached with sodium bisulfite.

Make the tablets of chemicals for the wand by moistening the chemicals with a little dextrine and compressing into tablets in a metal hand tablet press by striking with a hammer; you can have your pharmacist make them into tablets. Dry them, and then insert into your wand tips. When stirred into solutions, the chemical slowly dissolves and produces "magic" chemical changes. Mark wand with colored dots or notches for identification. One wand is used for each experiment. Make certain all equipment is cleaned before using.

Fire Writing. To read a person's mind or have them ask a question in such a way that the "message" magically burns on a paper by a wave of the magician's wand, write on a sheet of plain white paper with a brush soaked in a *saturated* solution of potassium nitrate and gum arabic. Be sure to connect all writing continuously, allowing a place at the side to ignite the writing. Thoroughly dry paper. Mount in a frame and suspend by wires. Writing may be ignited with a spark coil using each side of the picture wire as a lead or simply by any system that produces a low amperage spark—a match may also be used. You can have the stunt as a mind reading act, a fortune telling act or whatever the occasion may demand. (Fig. 9.) If writing burns too slowly, speed it up by incorporating equal parts of potassium chlorate and powdered white sulfur into the original solution, mixing these into the gum arabic and potassium nitrate solution before application with a brush.

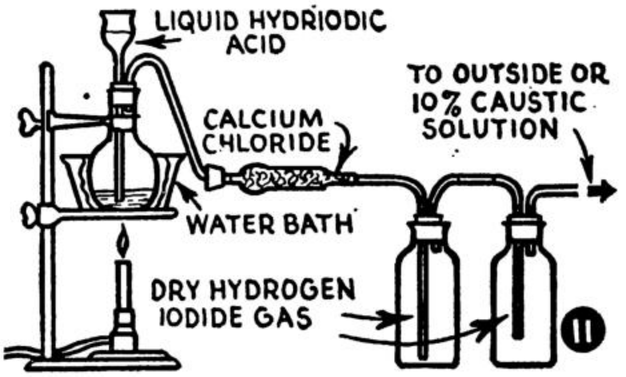


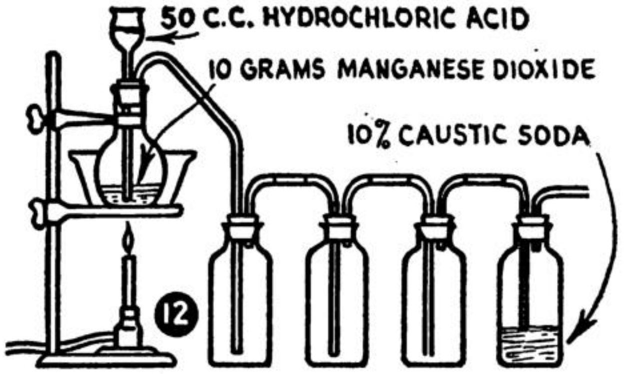
FIRE WRITING TRICK



The Floating Crystal Trick is most effective if it is performed on a slightly darkened stage by placing the cylinders of gas on a light box that throws its light upward through the cylinders (Fig. 10).

In the upper cylinder displace the air with dry hydriodic acid gas, obtained by boiling liquid hydriodic acid and passing the vapor through a drying tube of anhydrous calcium sulfate or chloride (Fig. 11). Cover cylinder with a glass plate when filled with the gas (tested with moist

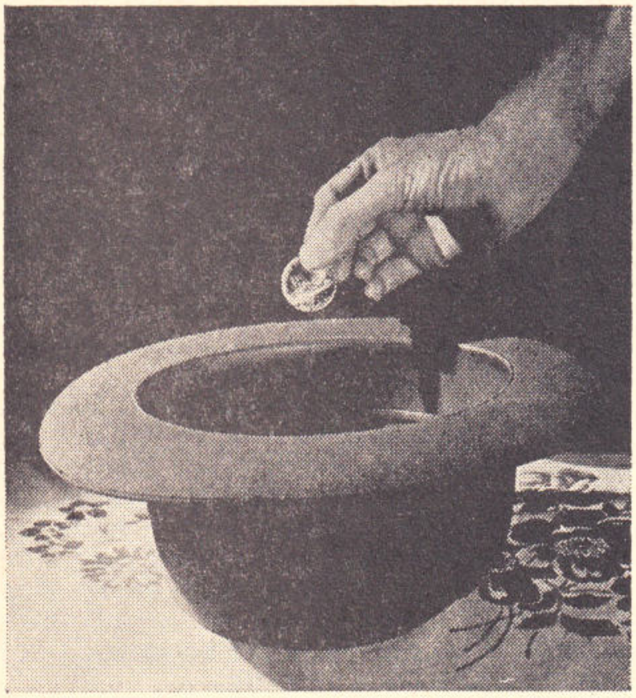




litmus paper, it turns red). Into lower cylinder pass chlorine gas obtained by heating manganese dioxide and concentrated hydrochloric acid (Fig. 12). Also cover this cylinder with a glass plate. *(Caution: Do not breathe these gases. Prepare them in a well-ventilated room or outdoors. Absorb excess in sodium hydroxide solution. If quantities escape into the room, cover mouth and nose with a wet pad of hypo crystals and open all windows—leave area until odor is gone.)*

To demonstrate the trick, invert the glass-plate sealed hydrogen iodide gas over chlorine gas cylinder on the light box. At a given signal, pull the glass plates and reseal the cylinders mouth to mouth. Immediately, clouds of smoke form and a vigorous looking reaction takes place; beautiful black and silvery crystals of iodine float around in the gas and sparkle and scintillate in the light as they float downward. Wash cylinders out with water after use.

Hot Money?



• It is easy to pick a marked coin from a hat with your back turned and without ever seeing it. Place a dozen coins of the same denomination on the table, have someone mark one while your back is turned, and let him pass it around so all in the group may inspect it. Then have him place all the coins in a hat, and pick out the marked one.

How can you tell without looking? Simply by its change in temperature. Handling by your friends will make it warmer than the other coins. If the room temperature is normal, the difference can be readily detected.

Pocket Mind Reading

• You can read minds by putting two cards from a deck secretly into your pocket. Take three from the deck and have a friend select one mentally. Put the three in your pocket, and remove the two already there, returning them to the deck without showing their faces. Say that you now have in your pocket the selected card. Have your friend name his card, and produce it for him. You have, of course, memorized the order of the three held.

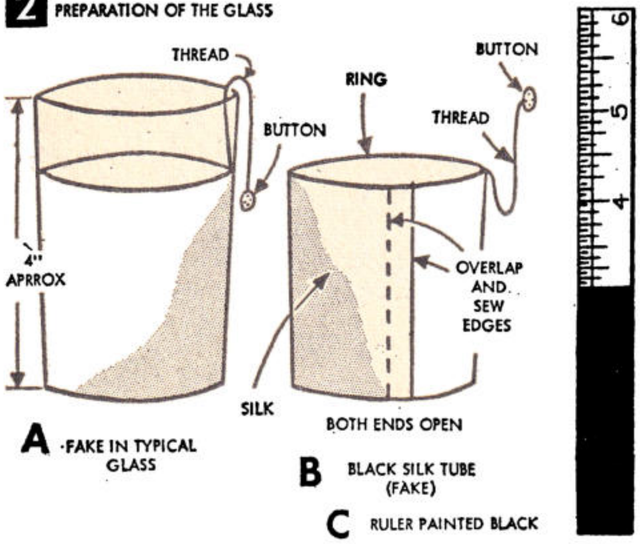
A Quick Transformation

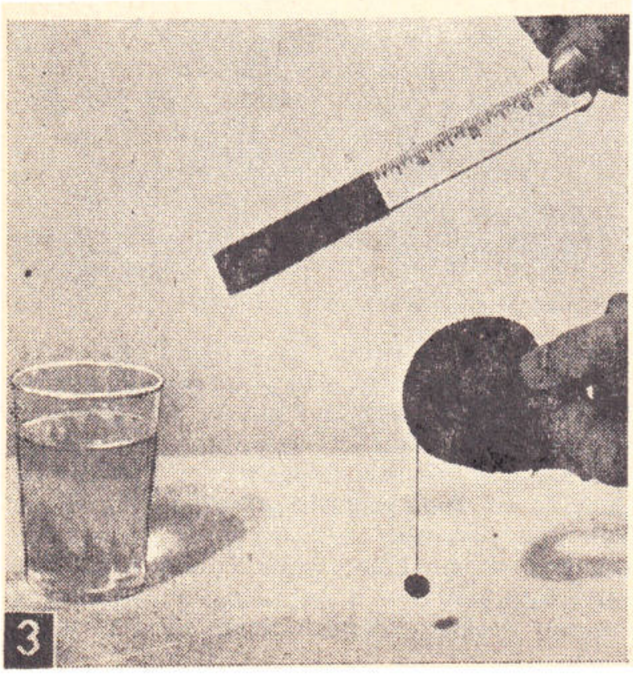
Ink Into Water

To test the "ink," ruler is pushed down into glass with plain back side in view and then turned around. When withdrawn, the audience sees it stained an inky black.

IN THIS surprising trick, the magician shows a glass filled with black ink. He even measures its depth (Fig. 1) by dipping a ruler into the glass and bringing it out stained with ink to the 3-in. mark. He places a handkerchief over the glass, then whips the cloth away. The ink has instantly turned to water!

2 PREPARATION OF THE GLASS





Materials prepared for the trick include small ruler painted gloss black on marked side to resemble ink and black silk tube. Heavier thread is shown here and in Fig. 1 for purposes of illustration.

You can perform this mystifying transformation easily if you know the secret: a tube of black silk cut and sewn neatly to fit inside an ordinary water glass as in Fig. 2. The few materials needed are commonly found in most households.

Making the Tube. Select a ring of plastic or some other firm material that will just fit inside the glass at a point ½ to 1 in. below the top. The glass, of course, should be the type which tapers slightly from the brim to a narrower base. If you cannot locate the proper size ring, you can cut a piece of wire from a coat hanger and form one.

Obtain a piece of black silk about 4 x 8 in. in size, or just enough to wrap around the ring and cover the inside of the glass. One of your old ties might supply the needed silk or perhaps one of the ladies in your home can cut it for you from discarded clothing. Otherwise buy a small, cheap scarf at the local dime store. Sew the top of the silk tube around the ring and sew the overlapped side edges together as in Fig. 2B.

Attach a fine black thread to the ring, making sure that it is long enough to come up over the edge of the glass and down at least a third of the way on the outside (Figs. 2 and 3). Tie a small black button on the outside end.

Rear view exposing the trick. Button is held through cloth, thus lifting silk tube within folds of the handkerchief, and leaving only plain water to confound the audience.

MATERIALS LIST—INK INTO WATER

No. Req.	Size and Description
1	tapered water glass
1	ring to fit glass (see text)
1 pc.	4 x 8" black silk (glass tube lining)
1	dark handkerchief (glass cover)
Misc	fine black thread, black button, water

Paint a 6-in. Ruler gloss black on the printed side only and up to the proper inch mark as in Figs. 2C and 3 (height of your silk tube). Now fill the glass with water to this level and install the tube in place. If necessary, use a spoon to push the silk against the inside of the glass so that it adheres there. Place the ruler on the table, plain side up, so that it will be natural to pick it up at the 6-in. end. Have a dark handkerchief handy and you're all set for your audience.

Bring out your table or tray, keeping the button side away from view. Lift the glass, keeping your fingers over the button. From a short distance, you can show this on all sides as a glass of ink, and it will look the part.

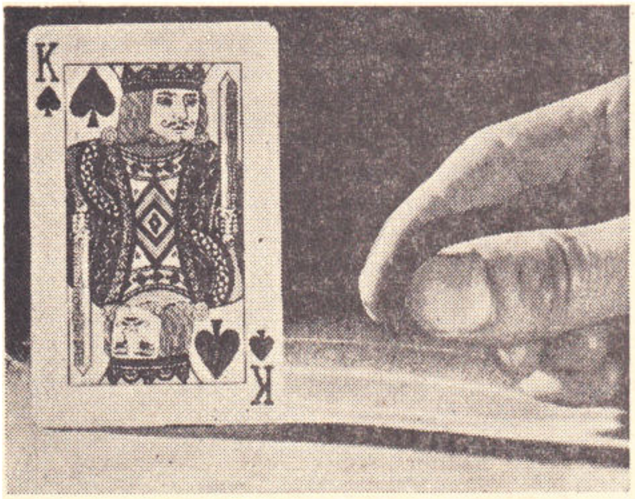
Lift the ruler, showing the plain side as in Fig. 1. Dip it into the glass, turning it as you do. Since most rulers are marked only on one side, your audience will think you are turning it only to show them the ruled side. When you take out the ruler, water will be dripping from it, but the black paint will make people think it is ink.

Now, cover the glass with the dark handkerchief, grasp the button through the cloth and whip the handkerchief away, carrying the silk tube in its folds (Fig. 4). Toss the handkerchief aside and walk forward with the glass of water for inspection.

For a Platform Presentation, you can use a large straight-walled jar or bowl, if you modify the silk fake to the required size, and create a spectacular finish by placing one or more small goldfish in the bowl beforehand.

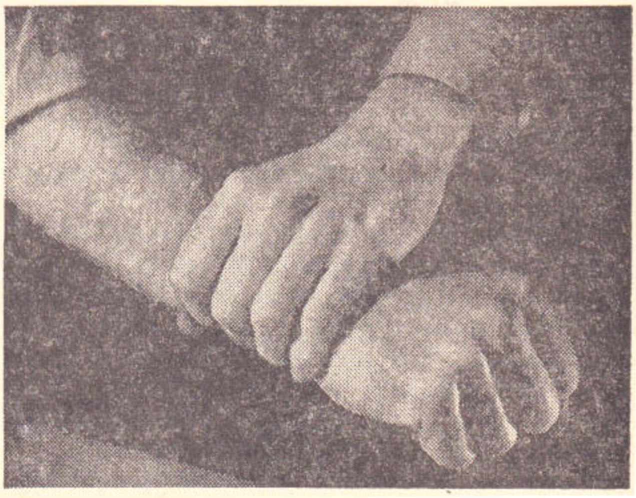
When you pull this fake away, using a larger cloth cover, the sudden appearance of the fish not only startles the onlookers but is quite convincing that the ink has really become water. Otherwise, it would seem the fish could not survive.

Card Stands on End



• After your friends have failed to accomplish this trick, set the card on end, making elaborate balancing adjustments. But you must be fast enough with your fingers to palm the gimmick that acts as a support when returning the card to your audience for one more try. The support is a thin strip cut from a tin can and bent to the shape of an "L". The bottom part is about ½ in. long and the vertical, which should lean back slightly, is 1 in. long.

Where Does the Money Go?

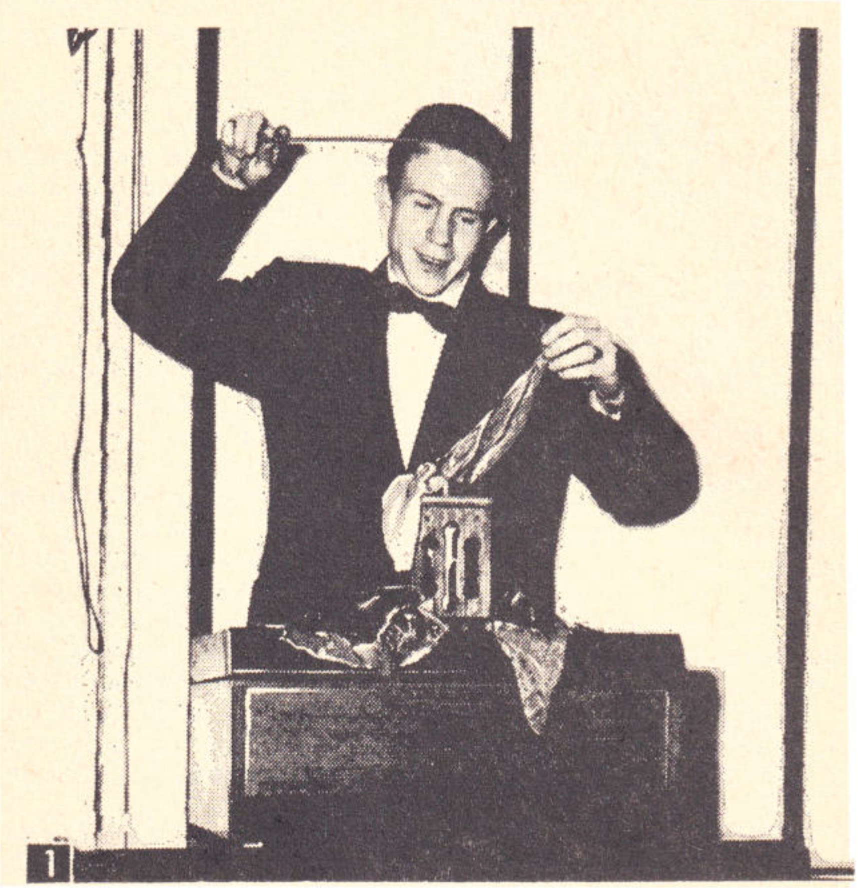


• In this trick coins disappear without going up your sleeve. To prove it, roll up your right sleeve and have a friend grip your right wrist. Show him how by gripping it yourself, as shown, and shake your arm to jingle the coins. Then, when your friend takes hold, open your right palm—the coins will have vanished. They were in your left hand all the time. If you find it hard to hold the coins when releasing the wrist, try gripping it from beneath, instead.

Mystify Your Friends

Produce Beautiful Silks From Empty Box and Tube

By VICTOR D. DRESSNER



Well, well, what have we here? A beautiful blue silk handkerchief and a red one right behind it. Something else is coming, too. It's a bright yellow one. Little magic box, are you all through? No, wait a second. Something seems to be moving down there. I'll wave my magic wand and—easy now—out comes a deep purple silk.

PRESTO, change-o, a-la-ga-zamm! Just look at this fine handkerchief conjured by magic.

Have you ever watched a magician coax colorful silks from an apparently empty box as in Fig. 1 and wondered how he did it? By making the box from scrap plywood or hardboard and adding a few simple props, you can perform this standard magical feat with all the aplomb of a professional. If you have hardwood plywood, so much the better.

Cut four pieces of plywood for the box sides as in Fig. 2 and open up the front panel so your audience will be able to look into the box. Miter the side edges as in Fig. 2A to hide exposed plywood edges and add strength to the joints. Assemble with glue and brads. If you cannot conveniently shape the miters, cut sides ½ in. narrower and butt the front and back pieces to them.

Build a Square Platform for the box as in Fig. 2 and glue short legs cut from a dowel to the under side. Your subjects will thus be assured that nothing can enter the box from below. Paint the platform, inside of the box, and all exposed edges flat black. Finish the outside with varnish or shellac and decorate with colored decals or stencils.

We cut the metal tube (Fig. 2) out of a discarded section of rain leader, but small stove pipe will do or you can shape the cylinder from sheet metal. Paint the inside flat black and the outside a vivid red enamel, adding a contrasting decal as a distraction.

Secret of the Trick is a selection of mailing tube about ⅝ in. narrower and 1 in. shorter than the metal tube (Fig. 2). Cut a thin cardboard disc to the outside diameter of the smaller tube and attach it across the bottom with glue and black cloth tape.

Cut off the top and foot portions of a man's black cotton or rayon sock, so that the remaining portion is ½ in. longer than the cardboard tube. Stretch this sleeve over the tube to cover the outside and fold the excess length over the top to the inside. Glue sleeve in place at bottom and inside top. Touch up exposed tube inside with flat black. It will

then be invisible when viewed through the box openings.

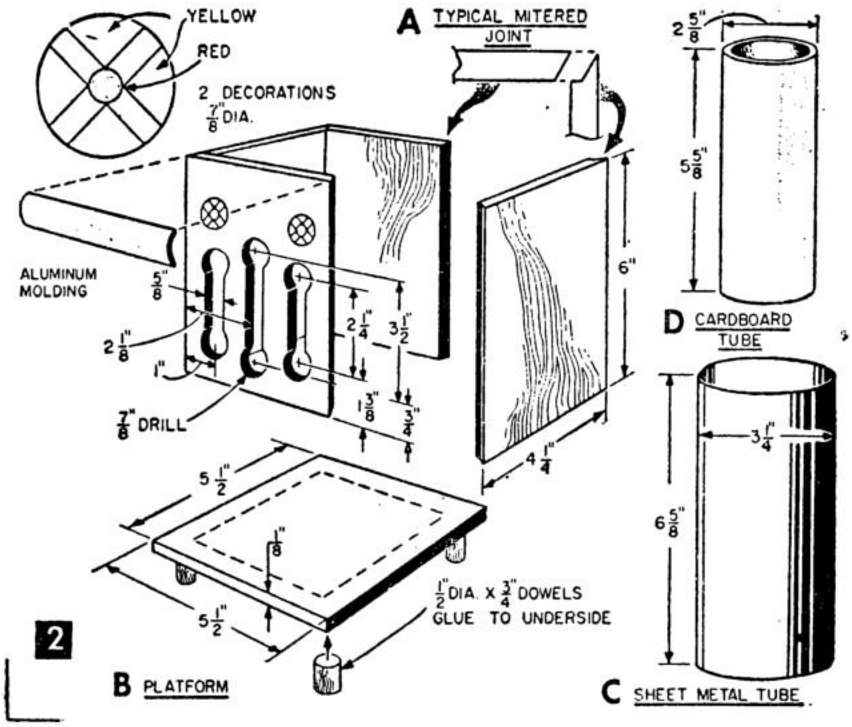
Now you can pack the black tube with various colored silks—handkerchiefs or small scarves—but be sure that none will show. Center the tube on the platform, slip the metal tube over that with the decal facing front, and place the box over both tubes.

Performance. Always present this trick at or above the eye level of your audience. If you do not have a stage or platform, use a high chest or try a cabinet over a table as in Fig. 1. Place the magic box assembly in position and announce that you will produce colorful silks before their very eyes.

Wave a "magic wand" over the box, then pick it up and hold it so all can see through it (Fig. 3). Any stick painted black will serve as a wand—we used a mixing stick that is available free at most paint stores. Poke the wand through the box to show that the ends are really open, then offer to pass the box around. Right after you replace box on the platform, *never before,* pick up the metal tube, show that it is empty (Fig. 4), and pass it around. Return the tube, being careful not to bang it into the invisible tube concealing the silks.

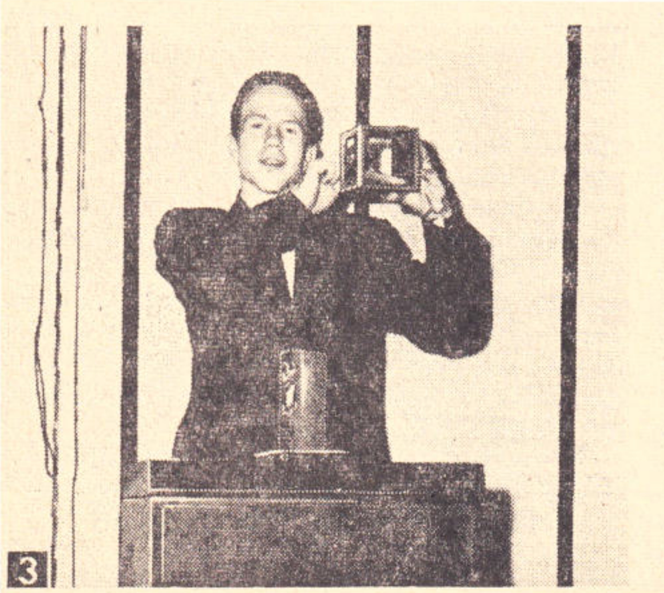
Now with a flourish of your wand and an appropriate mystic word, reach into the tube and slowly pull out one of the silks. Wave it over your head, then reach in for another. Pull slowly so that you don't accidentally draw two silks at once. For added effect, hesitate a bit before revealing the last silk, then coax it out after making the audience believe the silk producer was through. This trick will always be effective as long as you keep the inner tube hidden.

Dress the part, develop a suitable spiel and you're set to confound your friends.

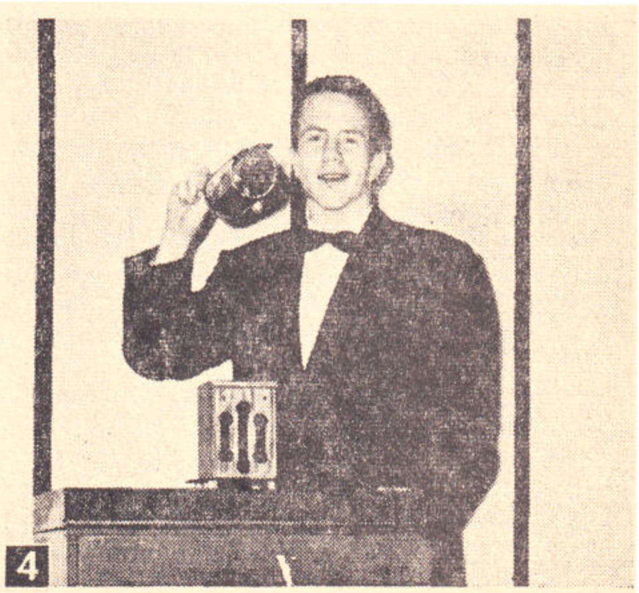


MATERIALS LIST—MAGIC SILK BOX

No. Req.	Size and Description
4 pcs.	1/4 x 4 1/4 x 6" hardwood plywood (box sides)
1 pc.	1/8 x 5 1/2 x 5 1/2" hardboard (platform)
4	1/2" dia. x 3/4" dowels (feet)
1 pc.	1/2 x 4 1/4" aluminum molding strip
1	3 1/4" dia. x 6 5/8" long sheet metal tube, stove or rain pipe (outer tube)
1	2 5/8" dia. x 5 5/8" long section of cardboard mailing tube (silk holder)
Misc.	colored decals or stencils for optional decoration of box and tube, man's old black sock, 4 or 5 colored silk handkerchiefs, cardboard scrap, black tape, flat black paint, varnish or shellac

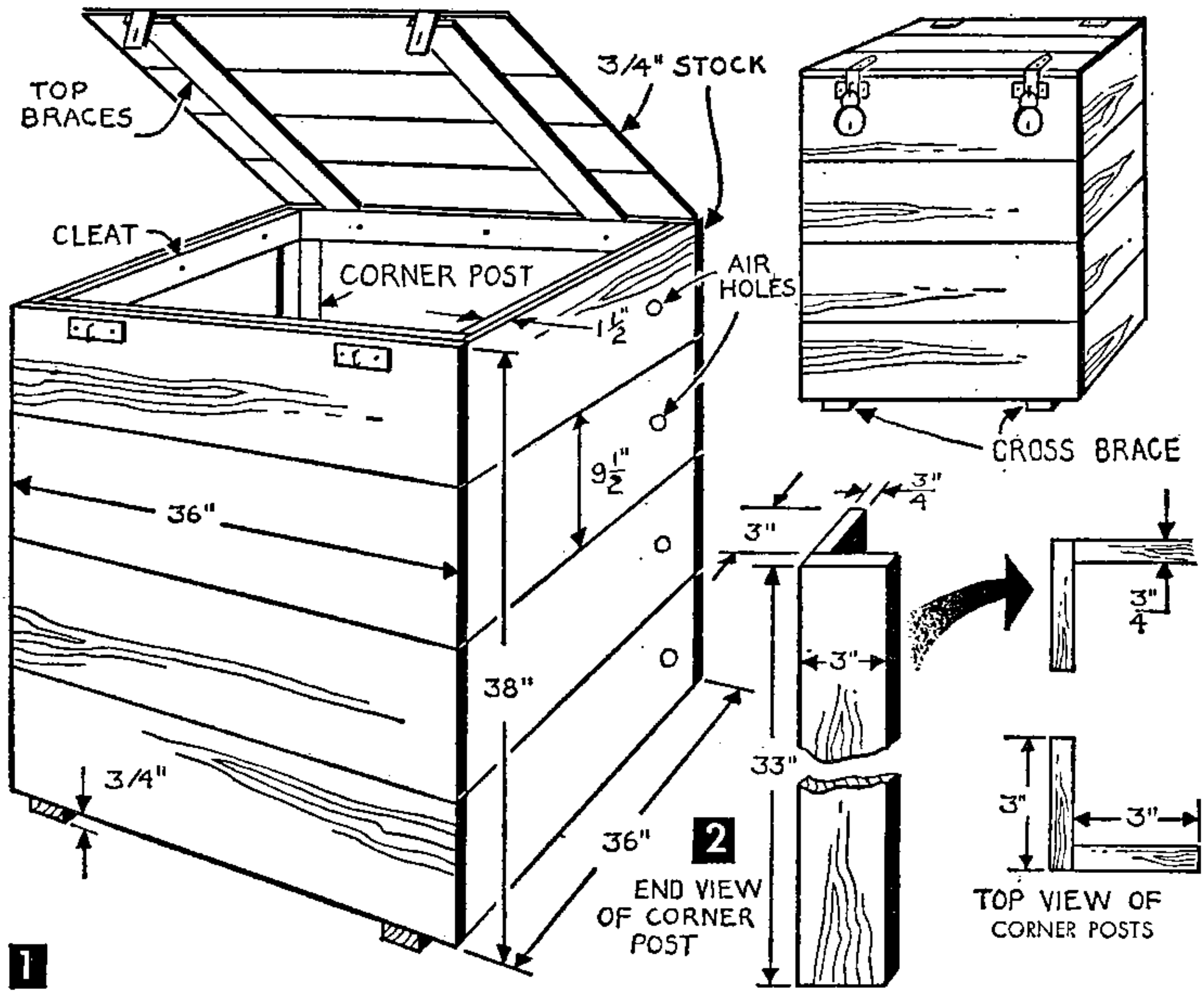


You can see this simple little box is quite empty and I can pass my magic wand through it easily.



Here we have an open tube made of ordinary thin sheet metal. Once again, note nothing is inside.

Escape from a Packing Box



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THIS is one of the few Houdini escapes that is fairly simple to produce—most of them are extremely complicated. There are many versions of the packing box escape, but this is one of the most practical. The box can be sturdily built and used over and over again, unlike many such boxes. It can also serve as a carrying case for other equipment.

The Box Itself should be 36 x 36 x 38 in., which allows ample space for the performer; although the dimensions may be altered to suit the individual. It is constructed from ¾-in. lumber throughout, each side having boards 9½ in. wide (nominal 1 x 10), which are placed horizontally. The top and bottom also use this same size lumber, but one top board and one bottom will have to have 2 in. of width ripped off to conform to the 36-in. dimension. The side boards are solidly screwed or nailed from the outside to interior corner posts (Fig. 2), consisting of two ¾ x 2⅝ x 33-in. boards (nominal 1 x 3).

Adding to the sturdy construction are (1 x 3) cleats 2⅝ in. wide and 34½ in. long for sides, 36 in. long for front and back. These run around the inside of the case at the top, above the posts, and act as a reinforcement to the rim, giving it a 1½-in. thickness. The top of the box has two interior cross braces (1 x 3); and the bottom has two such braces on the outside, elevating the box ¾ in. and strengthening it as well (Fig. 1).

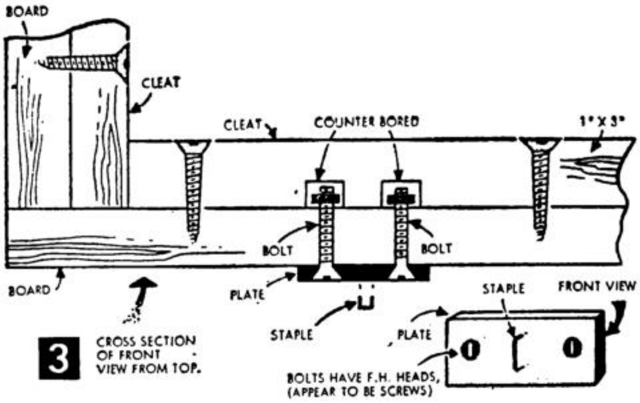
The box has hasps and staples at the front, so that it can be locked with a pair of padlocks. The hasps and staples are fixed by screws from the outside as are hinges at the back of the box. The cleats and top cross braces add sufficient thickness for the insertion of heavy screws to hold the staples, hasps, and hinges solidly in place.

The cleats and top braces are screwed to the sides and top, respectively; the bottom braces are also screwed on.

Air holes are bored in top, sides, and bottom, but none are large enough to enable the imprisoned performer to get at the padlocks.

They merely provide him with air, so that he can keep on trying to escape, no matter how long it may take.

It Does Not Take Long, usually. Despite thorough inspection by a committee, and the fact that the box can be roped and tied as well as locked, the escape artist should be out within five minutes. The escape takes place inside a curtained cabinet, but the box is still locked at the finish and can be examined after the trick as well as before, making it all the more wonderful.



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The secret depends upon several hidden factors. First, the "screws" that hold the staples on the front of the box, just below the lid. These are tightly fixed, and will stand close inspection. As they are on the outside of the box, the performer cannot get at them.

MATERIALS LIST—PACKING BOX ESCAPE

No. Req.	Size and Description
6	¾ x 9½" x 12' boards (nominal 1 x 10 for front, back, sides, top, bottom)
1	¾ x 9½" x 7' board (nominal 1 x 10 for bottom)
4	¾ x 2⅝" x 12' boards (nominal 1 x 3 for braces, cleats, corner posts)
2	hasps with corresponding staples
2	hinges
2	padlocks with duplicate keys
4	1" bolts (to appear as screws in staple plate)
	1" screws (for hasps and hinges)
	1½ screws (3 for each cleat, at least 4 and preferably 8 for each cross brace)
	6d and 8d nails

However, while they look like wood screws, they are really bolts, held by nuts on the inside of the board (Fig. 3). Holes are counterbored in the cleat behind the board, to allow for these hidden nuts. The cleat itself is screwed firmly to the board, but since the screws are on the inside, the performer can remove them with a small screwdriver that he takes with him into the box.

Once the cleat is off, the performer unscrews the bolts, and pushes them out through the holes with the screwdriver. This enables him to lift the locked top, the staples going up with it. He emerges from the box, unlocks the padlocks with duplicate keys, replaces bolts, nuts, and cleat, and locks the box again.

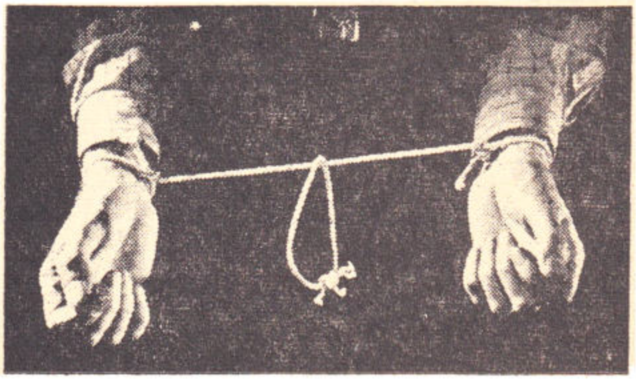
If the Box Is Roped, there is a neat way of handling that, too. Among the air holes drilled in the box, there is a large one at the bottom, midway between the two cross braces on which the box stands. The braces allow space for sliding a rope underneath. An assistant takes care of this, and in drawing the rope under the box he moves it to the handle as well.

The performer pushes a short buttonhook down through the air hole with which he catches the rope and hauls a loop up into the box. While the assistant is bringing the end of the rope up in back of the box, the performer hauls in still more. The box can then be thoroughly roped and tied, but the performer can raise the lid by releasing the slack.

After the escape, he pulls the rope tight and cuts off the slack with a knife, close to the knot. He ties the loose end into the knot so that the rope looks just as it did before the escape. It is a good plan to take the knife into the box at the start, in case there is trouble with the slack. The performer can then cut the rope by working the knife out beneath the box lid.

Small pliers will also be needed in case the staple bolts are tight, and you might find it advantageous to have a tiny flashlight with you. All such items should be as compact as possible, so that they can be easily concealed in the performer's clothing.

Cord Through Wrist

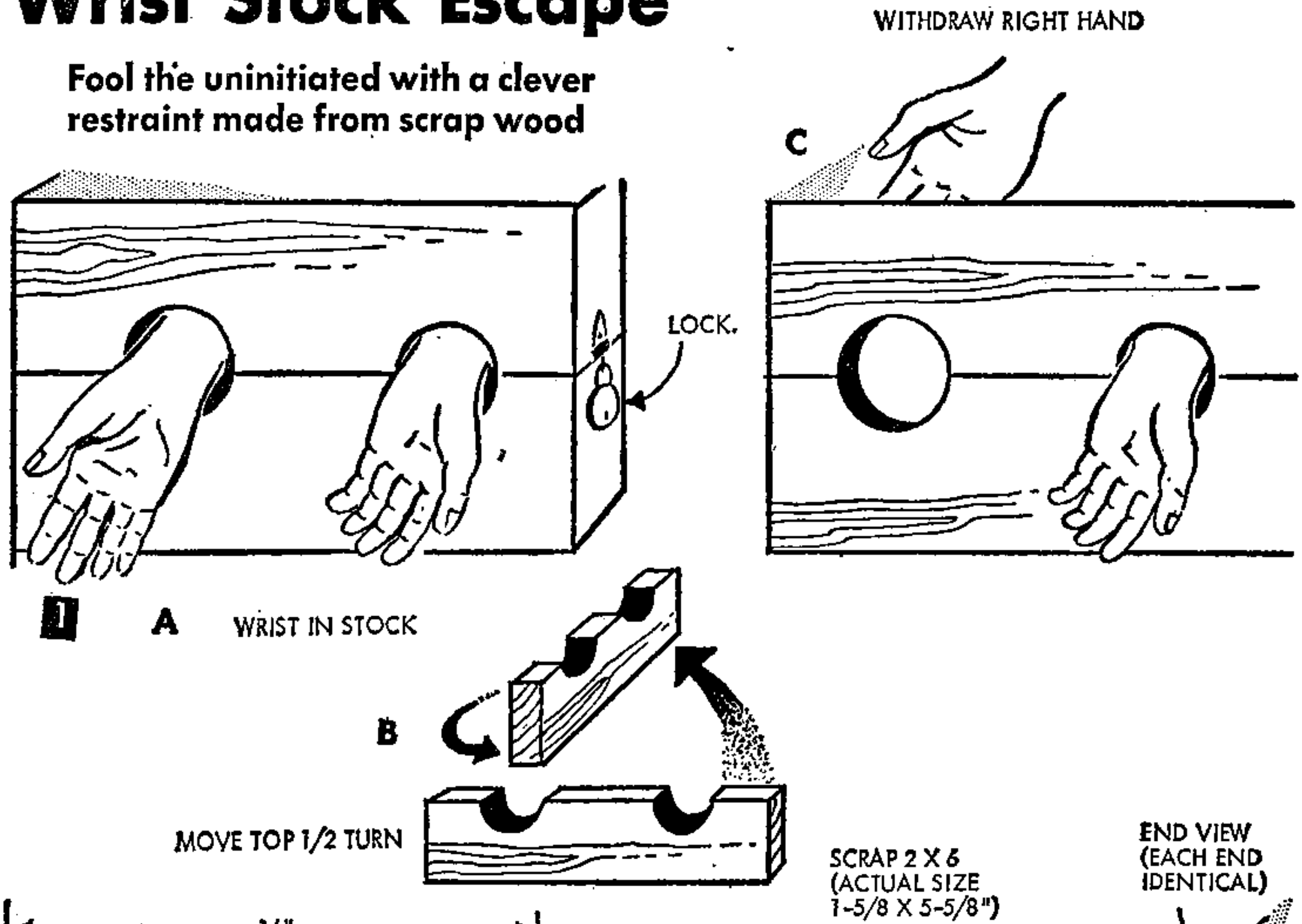


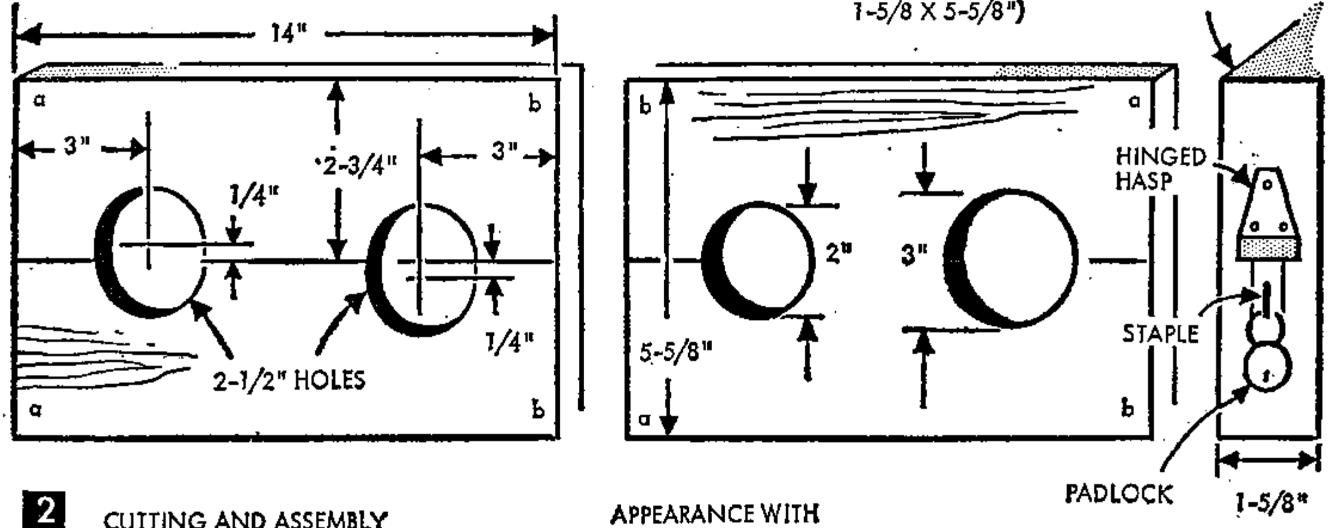
• This trick can be performed with or without something up your sleeve. Have someone tie the ends of a cord firmly around your wrists, and have him hand you a ring of cord, also securely tied. After turning your back for an instant, you turn around again, with the ring on the cord between your hands.

While your back is turned, pass the ring over one hand and up under the cord around your wrist; then pass the outer side of the ring down over your hand again, outside of the cord. A quicker way is to conceal a duplicate ring up your sleeve; you can hide the other one in the top of your pants.

Wrist Stock Escape

Fool the uninitiated with a clever restraint made from scrap wood





2 CUTTING AND ASSEMBLY

APPEARANCE WITH TOP REVERSED

FRIENDS will really be fooled by this one the first time around, but sharp-eyed persons may spot the secret after a few performances. Construction is simple; however, there's more to it than the obvious boring of two holes and a saw cut.

The stock consists of top and bottom sections with half holes for each wrist and padlocks at each end to lock them tightly together. After locking it around the wrists of a volunteer, the magician invites him to escape from "these formidable stocks." When he gives up, he is freed and the magician allows his own wrists to be locked in exactly the same fashion. He steps behind or into a cabinet and returns a minute or so later with his hands free, but with the stocks still locked.

Special attention is called to the fact that the performer cannot reach the padlocks with his hands while they are in the stocks which makes it impossible for him to unlock them.

Actually, you can open the padlocks with a duplicate key, but only after you have freed your right hand. You manage this thanks to a special feature of the stock which the new observer will not notice.

Various Cut Ends of Wood in your scrap box will serve to make up the stock which

can be as short as 12 in. and stand 5½ in. or more high. Even 1-in. stock will do, though the trick will be much more effective if you use a piece of 2 x 6 or 2 x 8 stock, or even two lengths of 2 x 4.

Fig. 2 shows how to build the device from 2 x 6 stock which is actually 1⅝ x ⅝ in. Since the top half of the stock must be reversed during the performance, it is especially important to make all measures and cuts accurately. If not, the holes and locks may not line up properly.

First scribe a line for a ripsaw cut 2¾ in. from the top. Before sawing the wood, locate the two wrist hole centers. Mark one center ¼ in. above the saw line and the other ¼ in. below, making sure that each is exactly the same distance from its nearest edge. Cut out the holes with a circle cutter or hole cutter, then rip the wood at the scribed line. If you cannot conveniently cut the holes in this manner, rip the wood first, then cut out the half circles in each piece with a coping saw.

Align the pieces and install identical hinged hasps on each end as in Fig. 2 so that when closed, they will clamp the upper and lower portions of the stock together. Install each part of the hasp so that it is centered between side edges of the stock. Now check your work by turning the top portion half way around so that the half holes join with the opposite halves. Success of the trick depends on the cutouts matching and the hasps joining perfectly, with top in either normal or reverse position. Equip the hasps with identical padlocks and put spare keys in your pocket.

In normal position—and this is the only way your audience will see the stock—the holes are of the same diameter, if slightly off level. They fit snugly but not too tightly around the wrists of the spectator who "tries on" these cumbersome brackets (Fig. 1).

Switching the Top Section. When you release him, unlock both locks, then lift off the top piece entirely and casually give it a half turn as you set it down. If you do not make a show of this particular action, your audience will not notice this move. Place your own hands in the holes with top part now in reversed position and invite your volunteer to close the hasps and lock you in. Since your wrists fill the holes, the audience will not be able to see that one hole is smaller and the other larger than originally (Fig. 2A). This tightens the stock around one wrist, but enlarges the space around the other so that you will have just enough leeway to pull your hand free.

MATERIALS LIST—WRIST STOCK ESCAPE

No. Req.	Size and Description
1 pc.	1⅝ x 5⅝ x 14" wood (stock)
2	hinged hasps (stock end clamps)
2	padlocks (locks for hasps)
Misc.	shellac or finish to suit

As soon as you are out of sight, quickly release the hand, take a pair of duplicate keys from your pocket, unlock the stocks, put the keys away, release your other hand, turn the upper section back to normal and put the padlocks back in place.

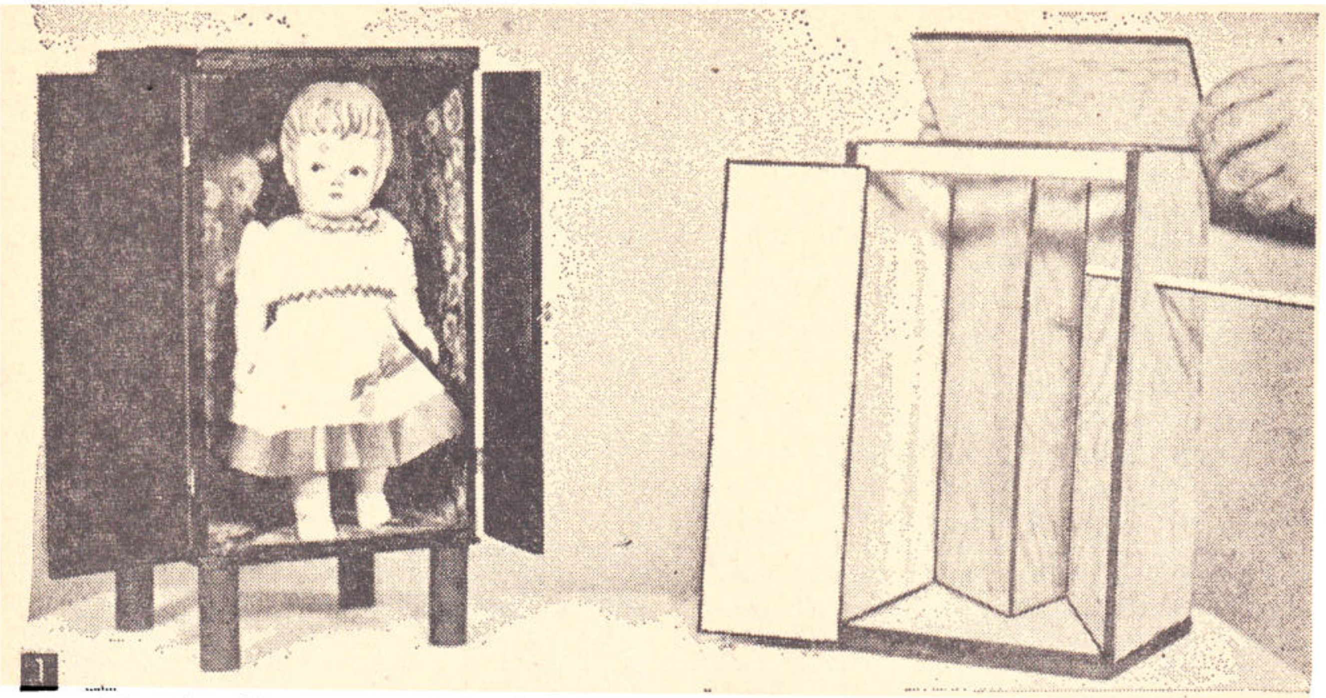
Step out smiling with the locked stock in your hand and offer it to the baffled spectators for final examination.

You can prearrange to free either your right or left hand merely by the position of the stock at the start. It should appear the same from back or front.

Matches Meet Their Match

• These matches seem to pass through each other as you bring them together in your hands. Hold one wooden match in each hand, between the tips of the thumb and forefinger, one in a vertical and the other in a horizontal position, and bring your hands together. The matches seem to pass through each other, and you show them interlocked.

Dexterity plus a little sleight-of-hand are the secret. Let the top of the vertical match slip from the tip of the forefinger to between it and the middle finger, where it can be gripped unnoticed. Thus held, the match can be quickly lifted and lowered again to provide secret passage for the horizontal match.



The doll in the cabinet, ready to do her disappearing act. At right is similar cabinet nearing completion, with lid being installed and mirrors already in place for test.

The riddle of

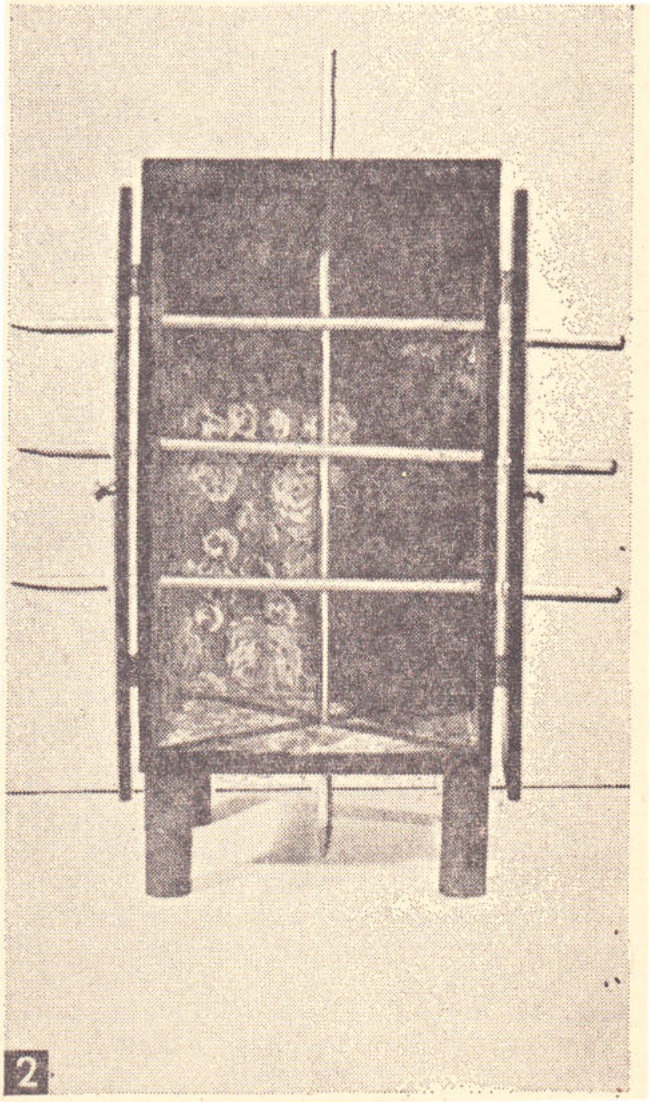
The Egyptian Torture Cabinet

★ **Insert the spikes, and the doll disappears; withdraw them, and it reappears— Build this startling stage illusion in miniature**

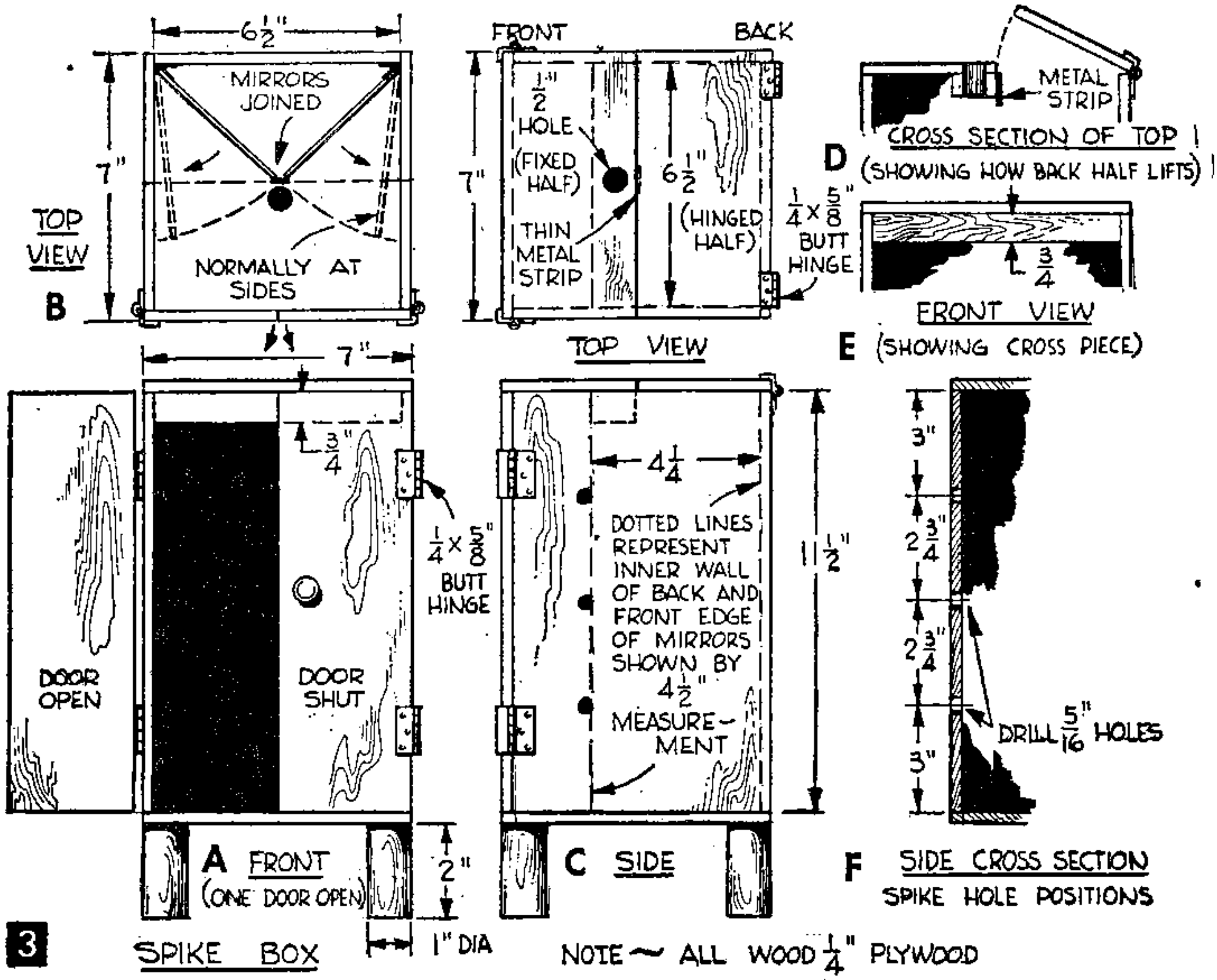
SIMPLE in construction but startling in performance, this spike cabinet can be made doll-size or large enough to contain a living girl. For purposes of economy and portability, the smaller version is recommended.

The Riddle. The magician shows a toy doll almost as tall as the cabinet and places it inside (Fig. 1). He closes the doors, shows the cabinet from all sides, and displays some thin pointed spikes, long enough to go completely through the cabinet. He pushes one straight down through the cabinet from top to bottom, then three more crosswise—in one side and out the other.

The rear half of the top is hinged, so the magician can reach inside the box after the doors are closed and guide the spikes. Observers soon decide that the doll is merely



Spikes penetrate the box, and the doll has not only avoided them, but has completely disappeared.



hemmed in by the spikes, but the magician maintains that the doll is gone. To settle the question, he opens the doors. The doll has vanished, and only the spikes are visible (Fig. 2)!

The magician shows the cabinet from all sides, then closes the doors and removes the spikes. When he again opens the cabinet, the doll is back inside; he demonstrates that the doll is solid.

The Cabinet Is an Upright Box 7 in. square and 1 ft. high. Its front consists of two doors that open outward. You can mount it on four cylindrical legs each of 1 in. dia. and about 2 in. high. Empty spools make good legs, or you can cut them out of 1-in. doweling.

Cut the sides, back, bottom, doors, and two-piece top out of ¼-in. plywood (see Materials List) and assemble with glue and brads as in Fig. 3.

The secret of the trick depends upon a pair of mirrors, which are hinged to the inside of the cabinet at the rear corners. These mirror doors should be 4½ in. wide and 11¼ in. high, or ¼ in. shorter than inside cabinet height. In normal position, they will stand flat against the side walls and will be unnoticed if finished in the same manner as the rest of the cabinet interior. When the trick is to be performed, they will swing inward about 45° so that their front edges meet in a near right angle at about the center point of the cabinet.

To hinge the mirrors, stand them in position against the sides and cut a strip of 1-in.-wide plastic tape to equal the long dimension of each. Now attach the strips, half the width on the edge of the mirrors and half against the back of the box next to corners, so that they will act as continuous hinges.

When mirrors are in place, glue and brad a ⅞-in.-wide strip of plywood to the underside of the fixed half of the box top as in Fig. 3C and D so that its rear edge will just clear mirrors at point where their edges join. This brace should approximately align with the rear edge of the fixed top piece but may protrude a bit to the rear. On its edge, and directly in front of the point where the mirrors join, install a thin ¼ x ⅜-in. strip of metal with a single small brad driven through the center. This will act as a stop to hold mirrors in place, but is so small that it will not be seen.

After mirrors, top cross brace, and metal stop have been placed, drill a ½-in. dia. hole through top and brace as in Fig. 3B just in front of where the mirrors meet. Drill a similar hole in a corresponding spot through the base. A vertical spike thrust down through

MATERIALS LIST—TORTURE CABINET

No. Req.	Size and Description
2 pcs.	1/4 x 6 3/4 x 11 1/2" plywood (sides)
1 pc.	1/4 x 6 1/2 x 11 1/2" plywood (back)
2 pcs.	1/4 x 3 1/2 x 11 1/2" plywood (doors)
1 pc.	1/4 x 7 x 7" plywood (bottom)
2 pcs.	1/4 x 3 1/2 x 7" plywood (top)
1 pc.	1/4 x 7/8 x 6 1/2" plywood (top cross-brace)
1 pc.	1/4 x 3/4 x 6 1/2" (front crosspiece)
4 pcs.	1" dia. x 2" dowel, or spools (legs)
1 pc.	1/2" dia. x 16" dowel (top spike)
3 pcs.	1/4" dia. x 12" dowel (side spikes)
3 pr.	1/4 x 5/8" butt hinges for 1/4" stock, with screws
2	4 1/2 x 11 1/4" metal or glass mirrors
1 sq. yd.	cloth with mixed or variegated pattern (lining)
1	doll less than 11" tall
Misc.	2 miniature metal or wooden knobs, glue, 1" brads or #4 x 3/4" *fh* screws, black (or other color) paint, aluminum paint, tape for floor, plastic tape for mirrors, strip scrap metal

these holes will hide the edges of the mirrors. If close enough, it will also keep the mirrors joined and take over the job of the metal strip.

Now cover the entire cabinet interior with colored paper or wallpaper of a mix or variegated pattern. Also use it to cover the backs of the mirrors and tape hinges. When the mirrors are swung outward the cabinet will appear to be empty, as the reflection of side walls appears to be the back (Fig. 2).

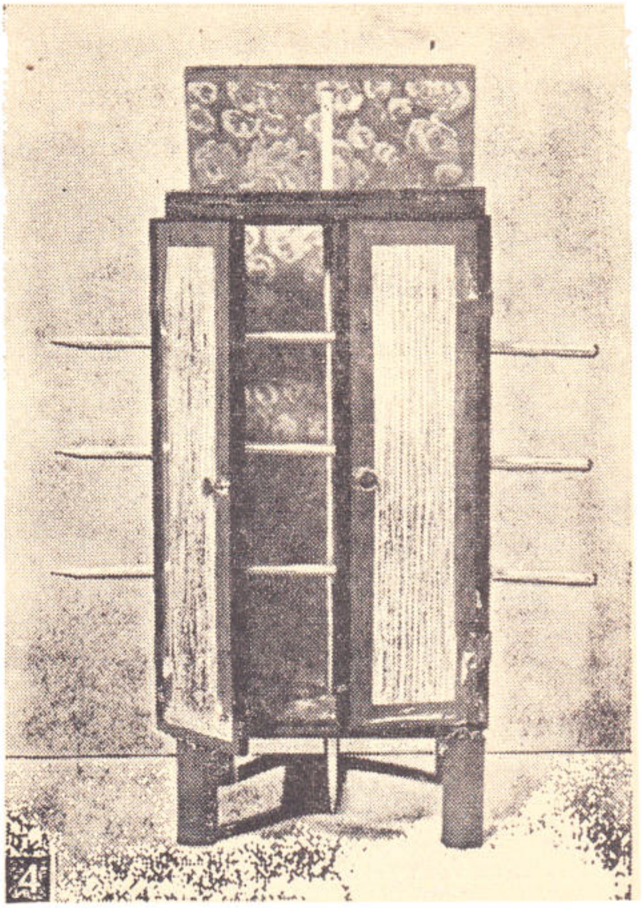
Drill three 1/4-in. dia. holes in each side of the cabinet, at 2 3/4-in. intervals from top to bottom as in Fig. 3F. Align them so they will just clear front edges of the mirrors when they are against the walls.

Spikes to be pushed through the side holes should be of 1/4-in. dowel and about 12 in. long; the top spike is a 1/2-in. dowel 16 in. long. Touch them up with aluminum paint. Metal spikes may be used, if preferred.

Presenting the Trick. Make sure the mirrors are pressed along the sides, so the box can be shown as unmistakably empty. Put the doll in the cabinet, close the doors, and start pushing spikes through the side of the cabinet. To guide them through, lift the hinged half of the top (Fig. 3B), and reach down inside. This covers the action of swinging the mirrors out from the walls and bringing their front edges together. Move the little metal tab down and push the long spike down through, holding them in place. Close the hinged part of the top, open the doors, and the doll has vanished.

To bring back the doll, close the doors and reverse the action, pressing the mirrors against the sides. This can be done with little fuss inside the cabinet, since the mirrors do not have to be adjusted.

If the mirror edges show when the mirrors are flat against the sides—as is quite likely if glass mirrors are used instead of metal—install two strips of 1/4-in. plywood, 11 1/2 in. high and 2 in. wide, one at each side of the cabinet, flush with the front. These will give the walls a double thickness as far back as



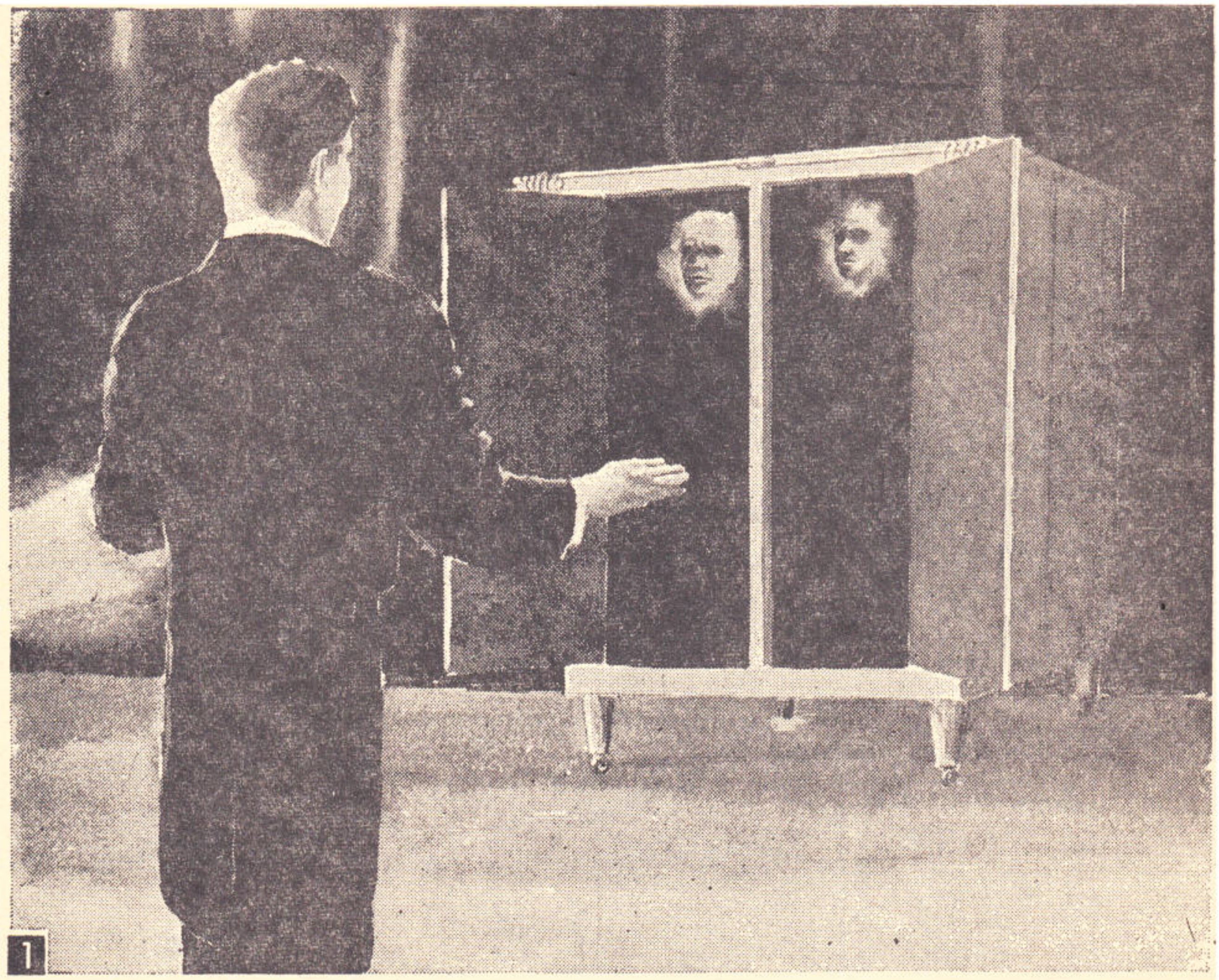
Doll has been moved to rear of cabinet, mirrors placed and spikes inserted. Doors have been partly opened to show how opening the top will facilitate handling. In action, top should be closed before opening doors.

the mirrors and will hide the mirror edges. An X-shaped pattern of tape should be formed on the floor of the cabinet, to mask the bottom edges of the mirrors when they are out from the walls.

Variations. As a full-sized stage illusion, with a living girl, the cabinet should be built so that approximately 25% of the interior serves for concealment. In such cabinets, straps are attached to the mirrors, so that the girl can pull them into position.

Additional spikes can be used, so that some can be pushed through holes in the sides and out the front. Short spikes can be pushed in holes at the back, following the angles of the mirrors going past the doll's neck and legs. Any extending from the front must be drawn back to open the doors, but their points will still be seen.

A large array of spikes makes a good effect, and any that are reflected by the mirrors simply appear to be some of those that were pushed through from the back. But all this takes considerable time, and slows the performance.



Phantom faces are but a mild sample of the greetings you face any time you watch the spirit cabinet, no matter which way you look. Three sides have curtained doors like these while the fourth is enclosed by sliding, roll-up curtains.

How the spooks move in and out of

Thurston's Spirit Cabinet

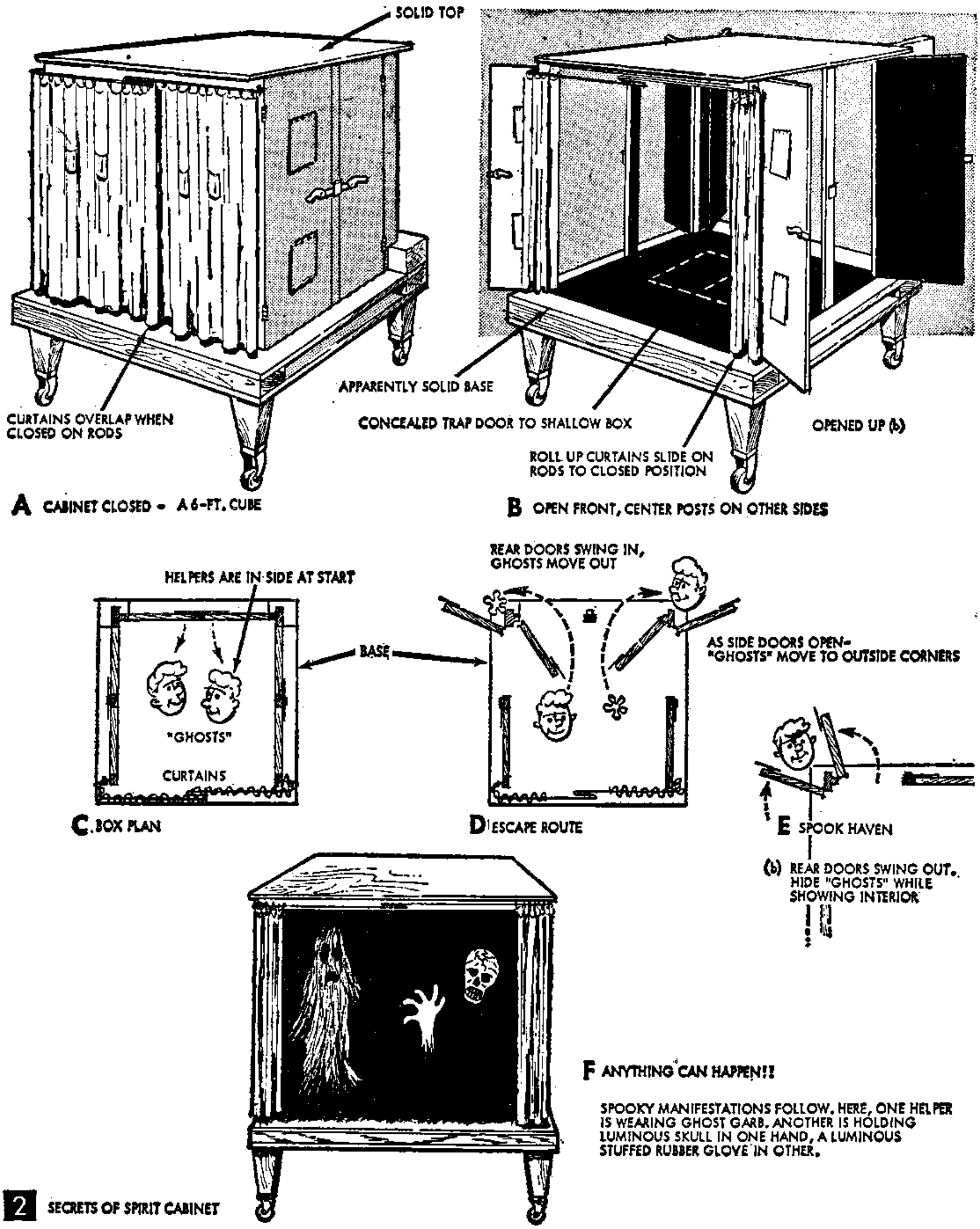
★ **Bells clang, skulls grin, and many other things happen in the big, empty box—but the noisy ghosts are never caught**

MILLIONS of persons have marveled at Thurston's Spirit Cabinet, and many were gullible enough to believe that real ghosts flitted in and out of its darkness. From the things that can happen inside such a cabinet, it is not surprising that they should get such ideas. From start to finish, the act is baffling and uncanny.

The cabinet is a large one, about 6 ft. square, and about the same height. It is mounted on four legs with casters so that it may be rolled about to show the entire outside surface. There are two curtains at the front, which slide open on a rod.

Both sides of the cabinet consist of a pair of doors, one hinged to an upright near the front corner, the other to an upright near the back corner. These open outwardly from a central post, half-way along the side of the cabinet as in Fig. 1.

At the back, there are two corresponding rear doors, hinged near the rear corners of the cabinet, and with a center post. After the cabinet has been wheeled around in closed condition (Fig. 2A), the magician draws the curtains wide, and opens all six doors outward. This lets people look through from every angle, the cabinet being nothing more than an empty framework (Fig. 2B) with solid top and bottom, though neither of those



2 SECRETS OF SPIRIT CABINET

can be thick enough to hide a person.

Spooks Treat 'em Rough. A chair is placed in the cabinet, and some bells and tambourines are laid on it. The doors are closed, the curtains are drawn shut, and immediately the bells and tambourines come flying out through flap-covered holes in the curtain. The curtains are yanked open and the chair comes bouncing out, yet the cabinet is empty.

People from the audience now enter the cabinet, only to be thrust out by an invisible force, much to the amusement of the rest of the audience. One man is put inside, and told to push his hands through the curtain holes. While his hands are held by someone outside, he is attacked by "spooks" inside. When he finally is freed and staggers from the cabinet his coat has been turned inside out by the

spooks, and he is wearing it that way.

The curtains are left open, and weird manifestations follow. Glowing ghosts appear and vanish. Grinning skulls float about inside the cabinet and disappear. A ghostly guitar appears and strums real music. The curtains are closed again, and more objects are thrown out, either through the curtain holes or flap-covered holes in the side doors toward the front.

Finally, the curtains and doors are hurriedly opened by the magician and his assistants in a frantic effort to catch the ghosts. But the cabinet is just as empty as it was at the start, and all the while people have seen above and below it.

Rear Doors Swing Two Ways. The secret depends mainly on the two rear doors, which hinge both ways, inward as well as outward. Two hidden helpers are inside the cabinet when it is wheeled around in closed condition (Fig. 2C). When the front is toward the audience, the side doors toward the back are opened by two assistants standing on the stage, so that each door extends out at a sharp angle.

The hidden helpers meanwhile swing the rear doors inward as in Fig. 2D, and step around them, to take positions behind the side doors that are already open. They manage this by standing on small pedestals that project from the corners of the platform on which the cabinet is mounted. They hold these positions by gripping straps attached to the upper portions of the rear corners of the cabinet.

They also draw the rear doors back to normal so that the assistants can walk around outside the cabinet to open the other side doors, curtains, and finally, the rear doors, in an outward direction. The helpers are now hidden between the angles of the jutting doors as in Fig. 2E. When the doors and curtains are closed again, the whole process is reversed, bringing the helpers back into the cabinet where they are to play the part of ghosts.

The inside of the doors and the floor, ceiling, and all other interior parts of the cabinet are painted a dead black. Both helpers are dressed in black, even to their hoods. Stage lights are so arranged that they shine only a short way into the open front, so that the helpers cannot be seen moving about inside, even when the curtains are open. Chairs and other articles put into the cabinet are purposely painted white, to be plainly visible.

The helpers throw tambourines and bells out through the curtains, and finally the chair, when the curtains are opened. They can wave bells and tambourines in mid-air while the curtains are open. Anyone who enters the cabinet can be pushed out by the invisible helpers. The man who sticks his hands out is a stooge from the audience. He is wearing two coats, the inner one turned inside out. The "ghosts" pull the outer coat from his arms and body, and he stumbles into sight wearing only the inner coat.

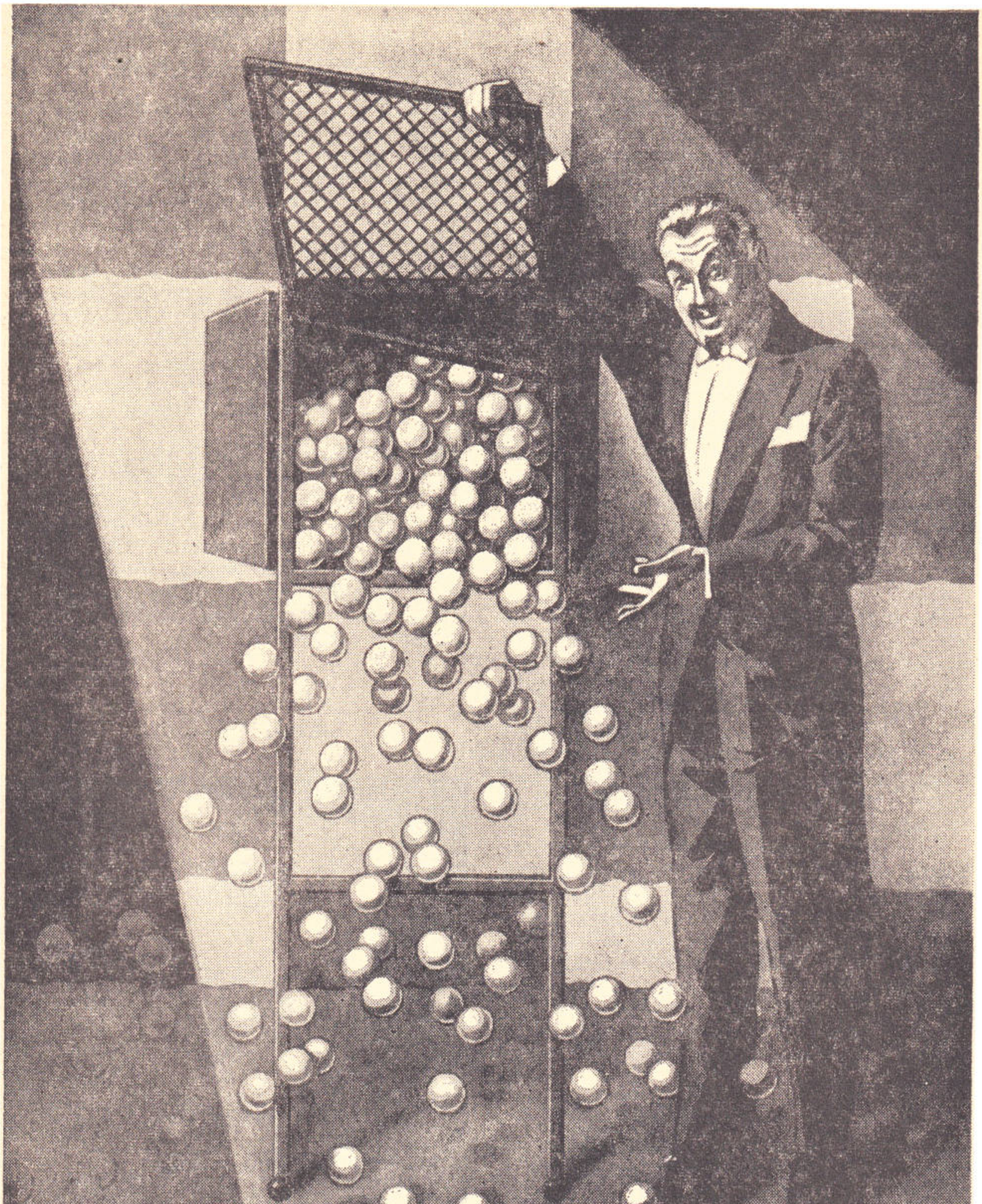
Ghostly Gauze. To become glowing ghosts, the helpers put on white gauze costumes and masks. These can be coated with luminous paint. They appear to grow and diminish, as they are put on and taken off. The skulls and the guitar that float about are also luminous and are waved about in the black-gloved hands of the unseen helpers.

These and any other required items, including the stooge's coat, are concealed in a shallow box in the center of the cabinet floor, which is of double thickness. This has a hinged trap-door, so the helpers can bring out the "props" as needed, and pack them away later.

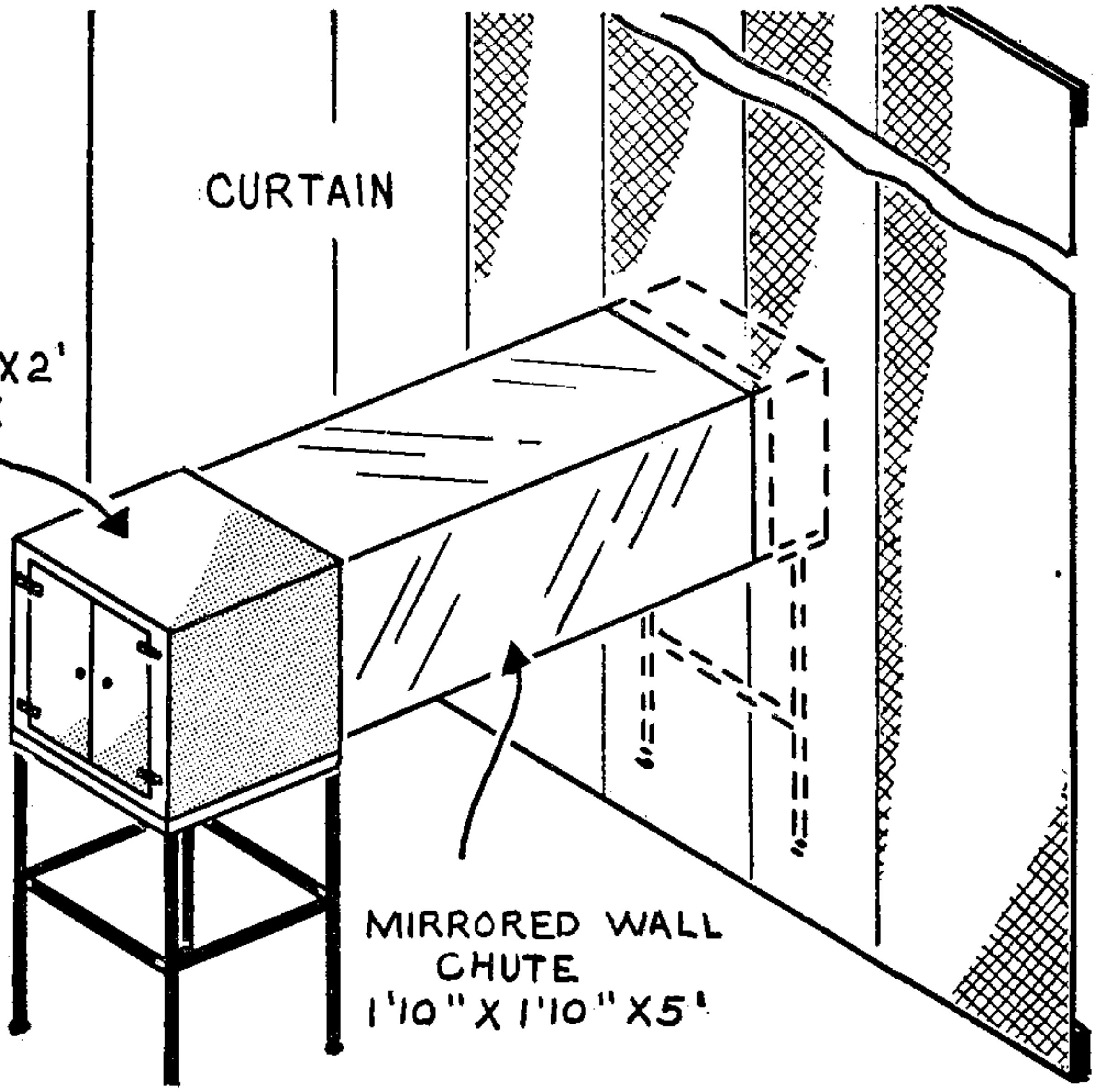
At the finish, the front curtains are closed long enough for the hidden helpers to get out through the rear doors while the assistants begin opening the side doors as they did before. All doors and curtains are then opened, showing the cabinet empty. The cabinet is closed, and the ghostly helpers get inside and set the back doors in place again, before the cabinet is wheeled off.

Drop the Coin

• Here is a puzzler with a very simple solution—if one happens to think of it. Place a square of paper over the mouth of a tumbler and lay a coin on its center. Now challenge anyone to get the coin into the glass—without touching either paper or coin. When all give up, light one corner of the paper with a match or cigarette lighter and let the flame do the work.



Hundreds of tennis balls pour out and bounce all over the stage.



2

It doesn't cost $1,000,000 to build

The Million Dollar Mystery

★ **Amazingly different things pour out of the square box alone on stage every time its doors are opened**

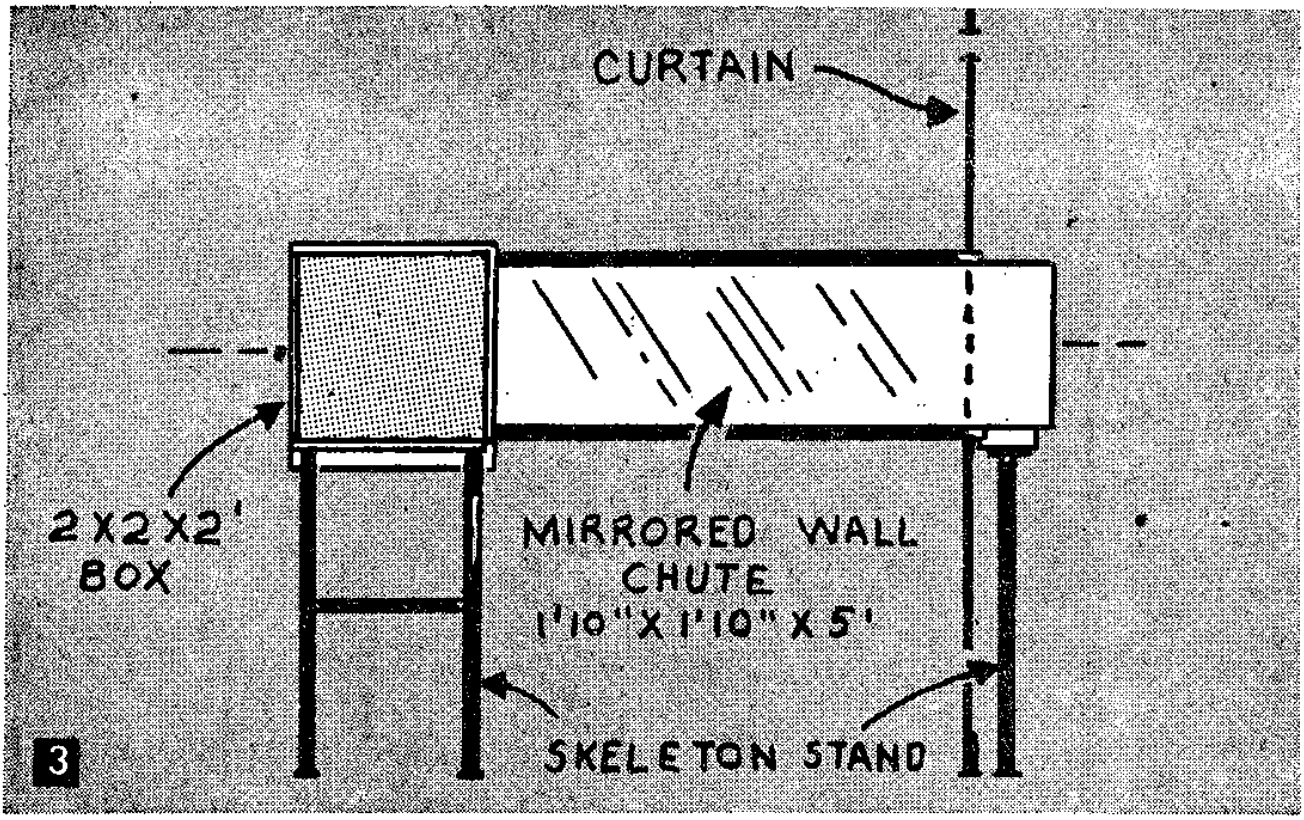
THIS device, once the sensation of the London vaudeville stage, is like the answer to a magician's dream. With it, all sorts of productions, transformations, and vanishes are possible.

The Mystery is centered in a box or cabinet 2 ft. square, mounted on a straight-legged skeleton stand about 4 ft. high, so that everyone can see beneath it. It is set some 5 ft. in front of a curtain, allowing a view behind it from every angle.

This means that the entire audience is convinced nothing can enter or leave the cabinet, either from above, below, or through the back. The box has two doors in front, and these are opened at the start. From then on, the incredible happens.

From Rabbit to a Lively "Corpse." The doors are closed, then reopened, and a large rabbit is found within the box. Next time, half a dozen pigeons fly out. A large pail is shown empty and placed inside the box. The doors are closed, and reopened a few moments later; the pail is full of water, which is emptied into a tub. Replaced in the box, the pail again fills itself in a few seconds. This may be repeated, time after time.

Now comes a visible production. Instead of closing the doors, the magician covers the front of the box with a screen, or mesh. Im-



mediately, something white appears behind the mesh, and when it is taken away hundreds of tennis balls come pouring out and bounce all over the stage (Fig. 1). When they are gathered up, there are enough of them to fill the box three or four times over.

Finally, the doors are closed and reopened to show a solid box within the cabinet itself. When drawn out, this is shown to be a coffin-shaped box which, placed on end, turns out to be as tall as the cabinet and its stand together. The audience supposes that the upright casket is collapsible until the magician opens it, and a living girl steps out!

A Square-Walled Invisible Chute is the secret of the illusion that runs from the cabinet through an opening in the backdrop to a hidden support beyond (Fig. 2). The back of the cabinet hinges upward into the chute, and can be lifted by engaging a ring handle with a long hooked rod as in Fig. 3. Assistants behind the scenes can push anything through to the cabinet and draw anything out with the same rod.

The filling of the pail simply involves pulling the empty one back through the chute and pushing forward a full pail in its place.

With the tennis balls, the mesh hides the lifting of the hinged back. Enough balls are poured in to fill the cabinet and the chute as well; when the screen is removed the balls gush forth, the back of the cabinet dropping behind them.

The coffin is pushed through to the cabinet while the back is raised; when it is drawn out, the back of the cabinet falls into place as before.

Chute Walls Are Mirrored. All of the tricks are easily explainable, when you know there is a chute behind the cabinet. But why does no one see it? The top, sides, and bottom of the chute are made of highly polished chrome: these act as mirrors, and reflect the backdrop from every angle.

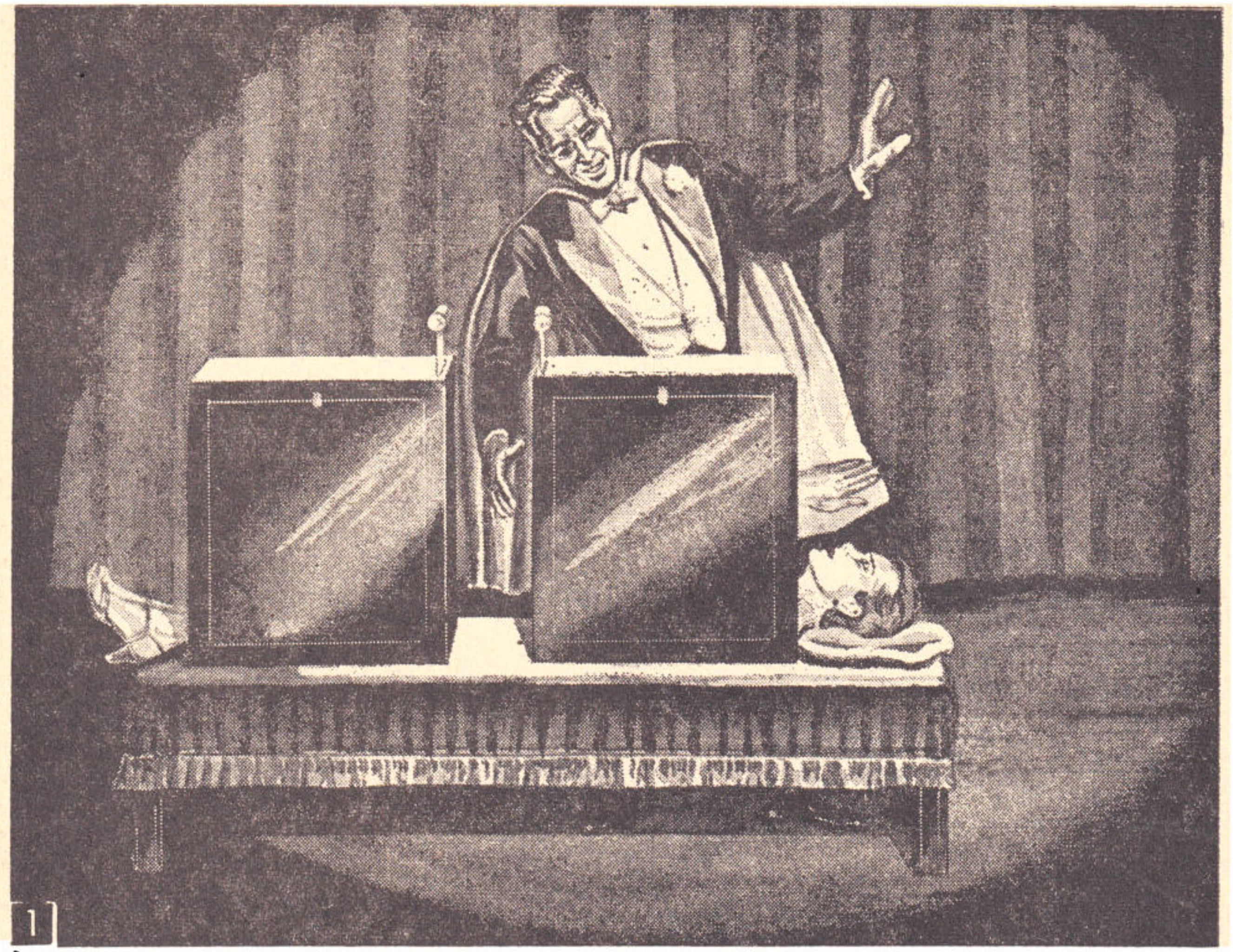
With a background of a square pattern (Fig. 3), the illusion is perfect: even the outside corners of the chute, where the edges of the mirrors join, become too thin to be discernible. A mixed pattern, like that of an Oriental rug, will give a similar result.

Suitable lighting and a careful setup of the apparatus are necessary, and the cabinet must, of course, remain stationary.

In Model Form, this illusion can be set up on a miniature stage, built like a simple open-front box. The square pattern may be painted on the back wall of the box, with an opening cut for the mirror chute. This box might be set on a shelf or table in front of a curtained doorway or in a curtained corner, so an assistant could work behind scenes.

Plastic cups are used instead of pails, Ping-pong balls instead of tennis balls, and a doll for the coffin, instead of a girl. The handling of the illusion is essentially the same as for the stage-sized version.

The chute can be constructed of heavy cardboard and covered with glass mirrors instead of chrome. But care must be taken to reduce the joints at the edges to an almost hair-line thinness, in order to avoid their detection. Experimentation with both mirrors and lighting is necessary to gain the best results.



After "clean" job by cross-cut saw, the magician encloses the sawed edges with slides, moves the boxes apart and points out the girl's body has been severed. Moments later, she's quite herself again, magically.

How to Saw a Woman in Half

★ Here are two sensational ways this most spine-tingling of all great stage illusions is presented

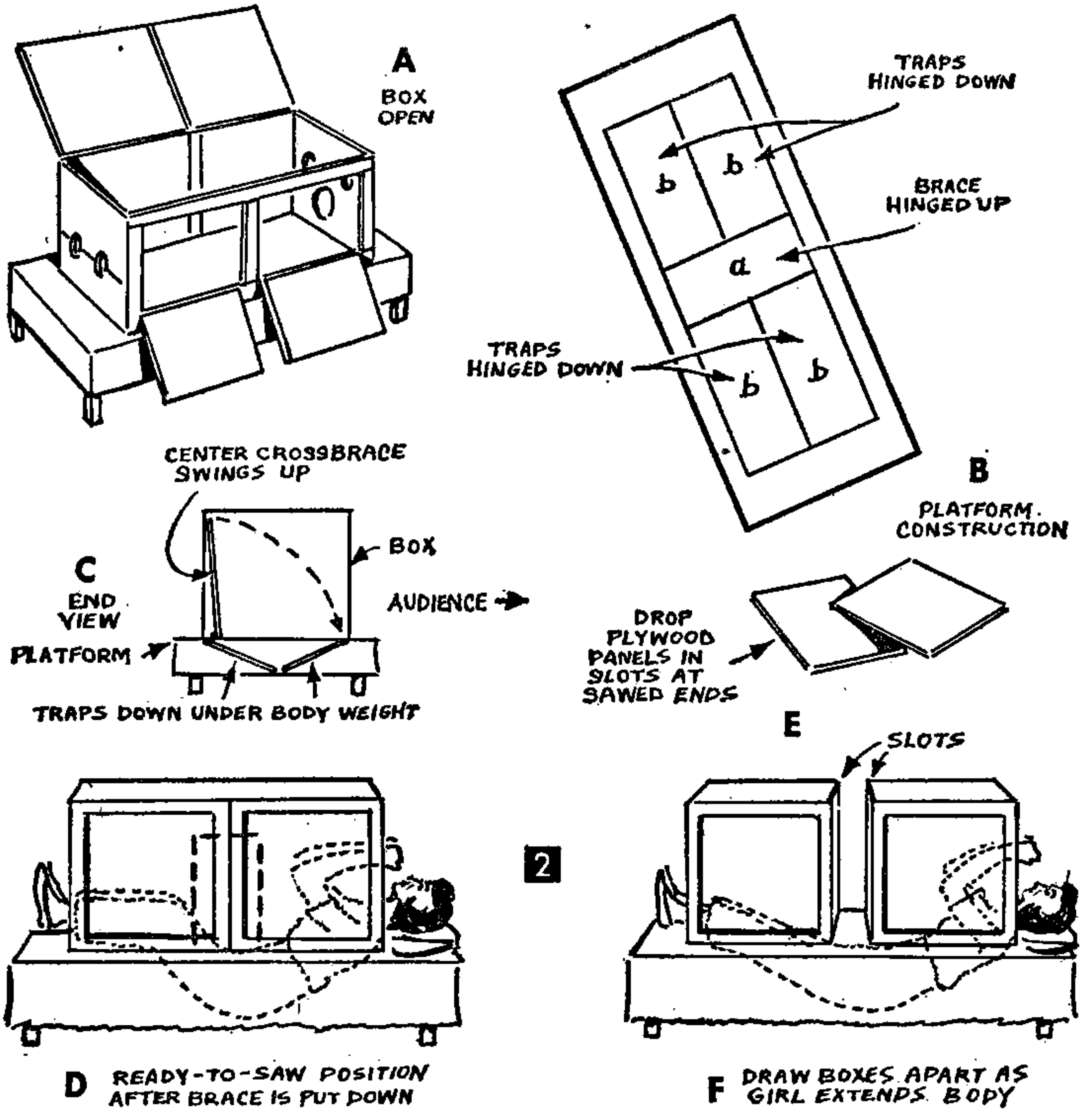
MOST chilling, as well as thrilling, of all modern stage illusions was—and still is—the sensational feat of "Sawing a Woman in Half." This is done without harming her, the girl being saved from injury or restored to her original form through magic, mesmerism, or whatever mumbo-jumbo the magician may prefer.

In the most famous version of this mystery, the victim is placed in a long box so that her head and hands extend from one end and her feet from the other. The box has doors in front and in the top, these being arranged in pairs side by side. They allow the box to be shown completely empty, before the girl is placed inside.

Once the doors are closed, only the girl's head, hands, and feet are visible, as her neck, wrists, and ankles are confined in stocks or pillories. There is no doubt about her being in the box, as she moves her head, hands, and feet at the magician's command. That being established, the magician orders two assistants to saw the box in half, straight across the middle, which they proceed to do.

Tension grows as the big cross-cut saw nears the bottom of the box. Soon, witnesses are sure that it is cutting through the girl itself, and finally, it reaches the long, shallow platform on which the box is mounted. Then, the magician takes two thin square panels, and pushes them edge downward between the halves of the long box.

The two sections are then moved apart, the girl's head and hands going with one, her feet with the other, while the magician walks between the separated portions. These now have the appearance of two square boxes, though exact shape may vary according to the size of the girl. The panel inserts serve as side walls, preventing any view of the girl's supposedly severed torso.



The halves of the box are then pushed together, panels removed, doors opened, and the girl emerges uninjured and unshaken by her ordeal, leaving the onlookers in a state of wonder.

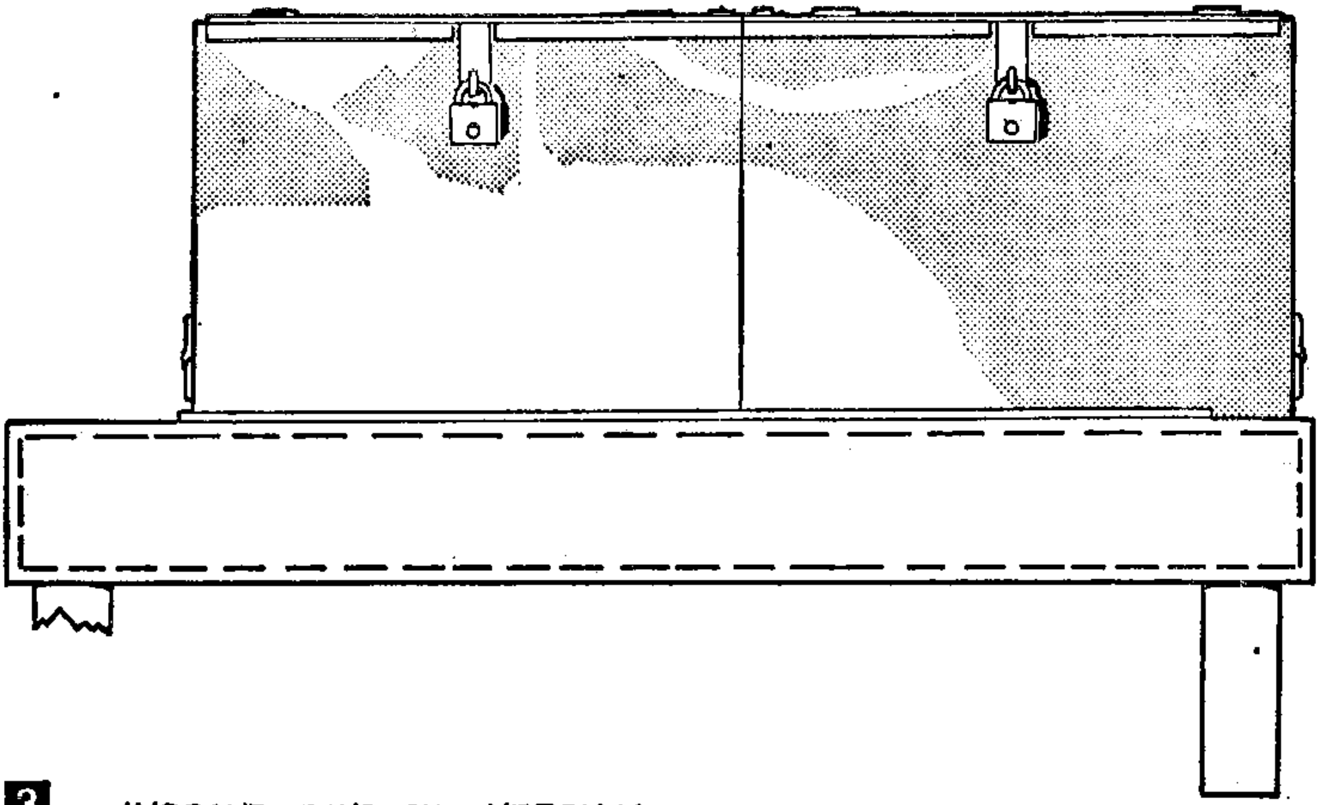
A Simple, Easily Built Version depends on a short box and a special platform, which actually serves as the bottom of the box, making the building all the easier. A tall girl is needed, and effort is made to disguise her height in relation to the length of the box.

As an example: If the girl measures 5 ft. from neck to ankles, the box should not be more than 4 ft. long. This discrepancy is not observable when the girl is standing beside the box or when she steps down into it.

Opened, the box appears as in Fig. 2A. The front doors are closed before the girl steps into the box from the top, so that her height is not noticed when she assumes a reclining position. Also, certain platform features must be concealed at this time.

Fig. 2B shows the construction of the platform. A strong cross-brace of 1-in. stock is built-in to appear as part of the platform. It is 12 in. or more in width, and hinged at the far end so it will swing up against the back of the box (Fig. 2C). On each side of this brace is a pair of trapdoors that hinge downward. Springs hold them in place until they give under the girl's weight.

The traps yield as the girl enters, going down into the platform which has a solid double bottom. When the girl stoops, she raises the brace to the back of the box, or an assistant does that while helping her into the box. The action of the four traps is shown in Fig. 2C. As she lies down in the box, she doubles her body into the bottom of the platform, as shown in Fig. 2D.



3 IMPROVED TWO-GIRL VERSION

Only the girl's head and feet are confined in the pillories at each end, as she thrusts her hands out through small holes just above the headstock. The springs press the traps upward, supporting her legs and shoulders. The magician or an assistant now looks down into the box, and releases the brace so that it drops down in place—over the mid-section of the girl's body.

The top doors are closed, and the box is sawed in half. To facilitate this, and prevent "injuring" the box, a pair of boxes are actually made and simply connected with strips of thin wood a few inches wide so that they appear to be one box. Only these outside strips are actually sawed, and they can be replaced with new strips for the next performance. When the saw reaches the bottom of the box, it is stopped by the thick brace now above the girl's body, to protect her.

Two square panels, which can be ¼-in. plywood, are pushed downward between the halves of the box, into slots at the sawed ends as in Fig. 2E. The half-boxes are then drawn apart a few inches, as the girl extends her body as much as possible (Fig. 2E). The hinged wide brace is kept in place by the weight of the boxes, and appears to be a solid portion of the platform top.

The sawed sections may be separated sufficiently for the magician to step through between them (Fig. 1). After that, they are pushed together and the plywood panels removed. When the girl is released from the stocks, she rises from the box, pushing up the brace. Once she has been helped out, the brace is lowered and dropped in place; the front doors can be opened to show the interior.

Two-Girl Version. A more elaborate stage version patented and performed by Horace Goldin uses two girls, one of whom is hidden in a double platform (Fig. 3). The illusion is presented in much the same manner, except that the original girl may be apparently hypnotized and lowered into the open box, by the two assistants or in a special cradle.

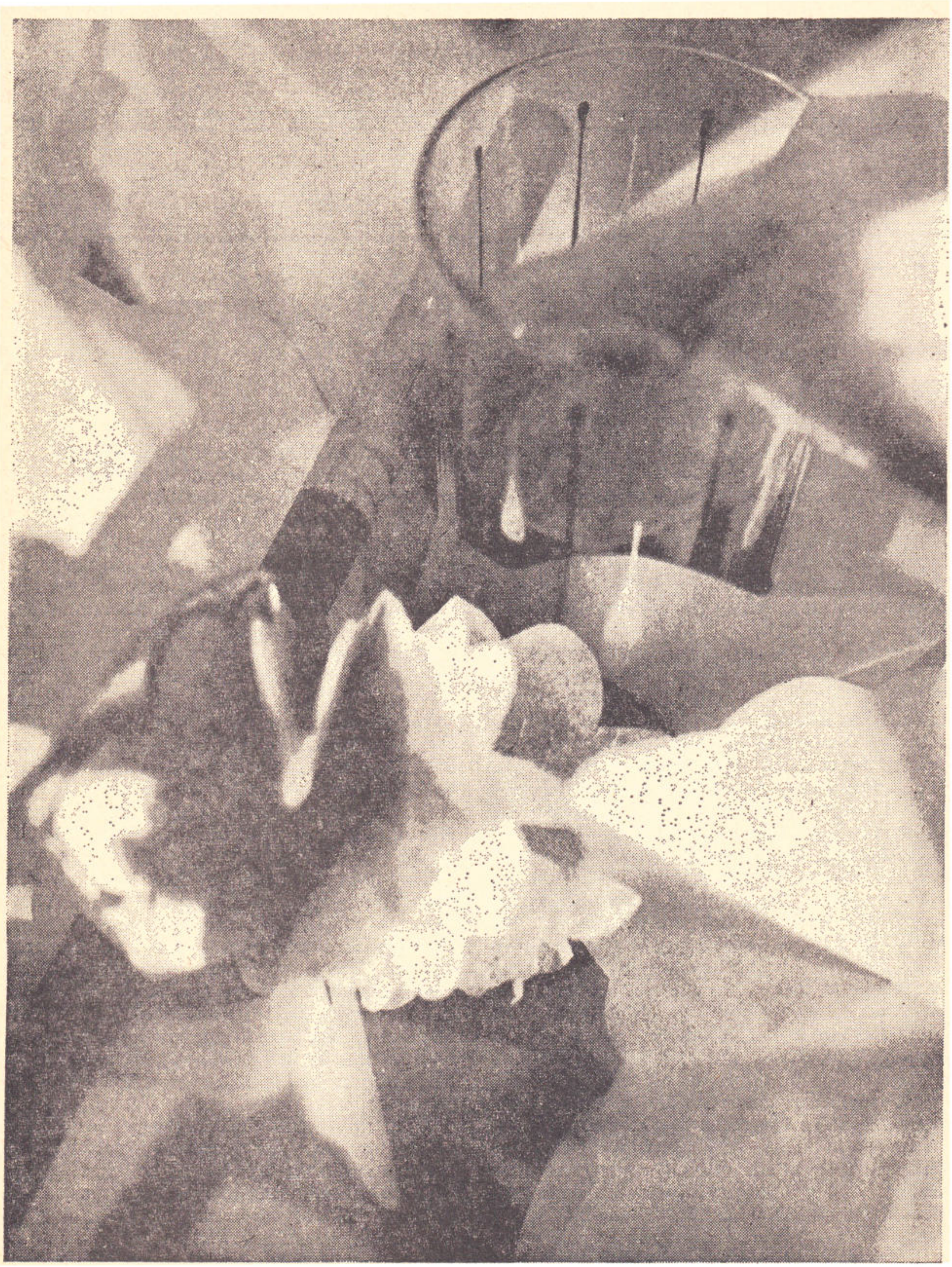
The "head half" of the box has a solid bottom, and the platform beneath is solid, too. But the "feet half" has two hinged traps that swing upward, and there are corresponding traps in the platform. The length of the box conforms to the girl's height, and the box must be high enough for her to draw her feet from their stocks, and double her knees and legs upward, so that she occupies only the "head" end of the box.

She does this after the box is closed, and the hidden girl then pushes her legs up through the traps and extends her feet through the stocks at that end. This exchange can take place, while the platform is being wheeled about to bring the head end toward the audience. Or it can be concealed by setting one of the panels against the front of the box, so that it projects beyond the end and hides the girl's feet long enough for the exchange.

With this two-girl method, the sawed halves may be widely separated, adding that much more to the effectiveness of the illusion. Only the "head" end of the box is moved extensively; it may even be lifted slightly by two strong assistants. The "feet" end can be slid back and forth a few inches.

Magical Appliances

★ Good "props" or production items, can change ordinary performances into great ones. Here are many of the standard "tricks of the trade" on which the most skillful conjurors depend



MANY special appliances are used in working magic, and while some are easily constructed or made up, others have become such standard items that it is generally cheaper and more satisfactory to obtain them from regular magical dealers or novelty shops that handle magical supplies.

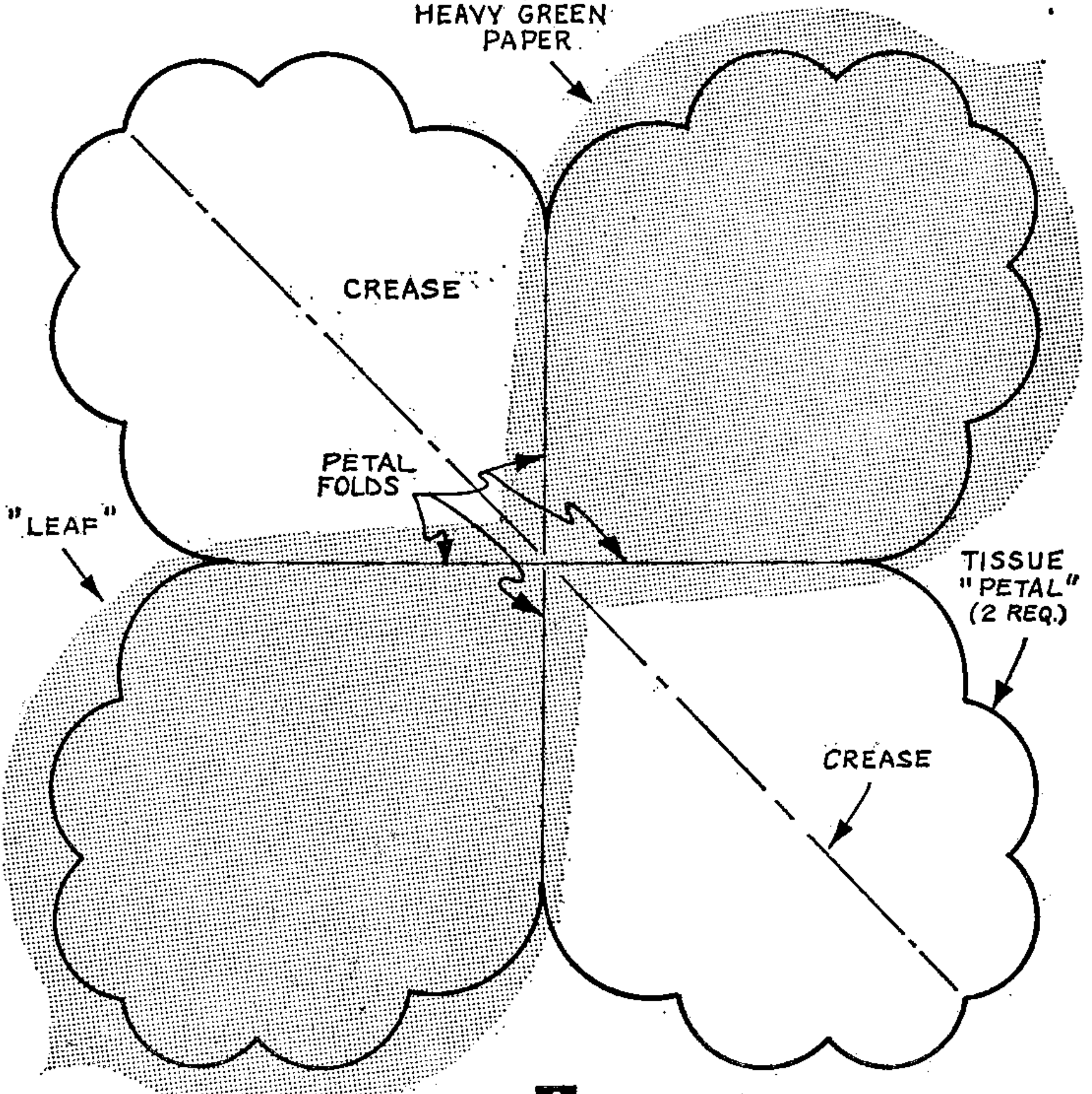
Production items are of special importance. These are compact or collapsible articles that can be produced from boxes, tubes, etc. Many date back to the old days when magicians brought everything "out of a hat," but new items have been adapted for modern usage. Among production "musts" are:

Silk Handkerchiefs: These come in 12-in. square and 18-in. square sizes for general use, the smaller silks being used in many "vanishes" and "appearances" where very little space is available. For productions (from cabinets, etc.) the 18-in. silks are used, as well as others as large as 24 and 36 in. square.

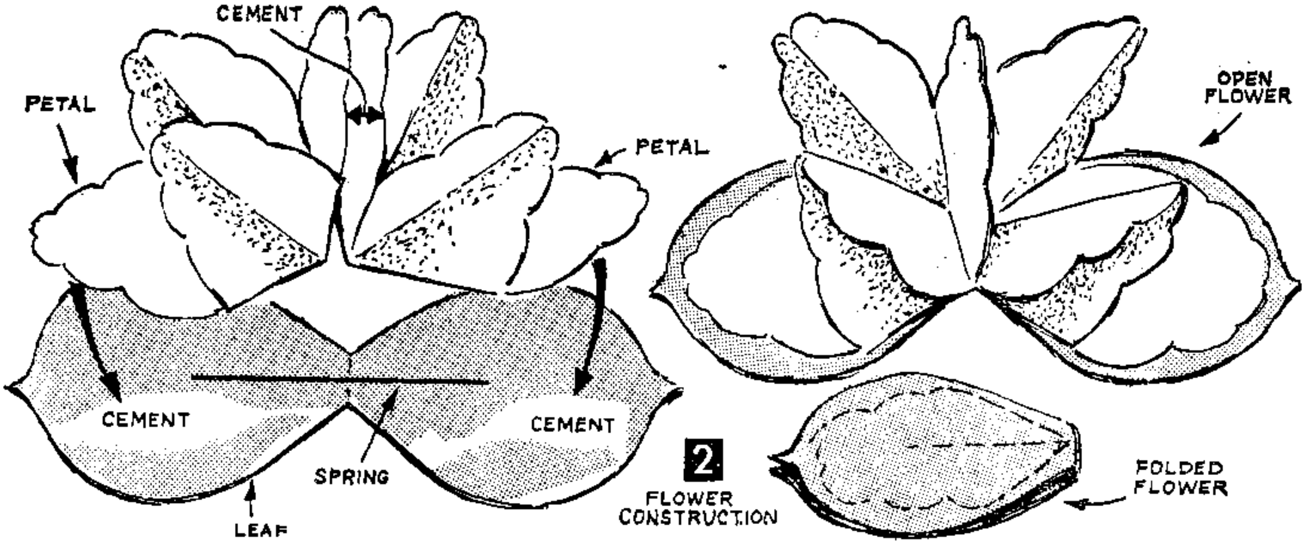
Suitable silks must be of very light weight and as near pure silk as possible, with very narrow hems. These are sometimes obtainable at chain stores and department stores, but magical dealers stock them continually. These come in solid colors, or in the form of:

Rainbow Silks, the term applied to silks of varicolored patterns, or sections. These can be made by knotting white silks and dipping the ends and center section into dyes of different colors. Tightness of the knots will govern the amount that the colors run. Such silks, as well as others with elaborate patterns, are obtainable from magical stores.

Spring Flowers: These are made by cutting a piece of tissue paper to form a "petal" as shown, then folding it and placing it between a pair of "leaves" cut from heavy green pa-



1 PATTERNS



per. A strip of thin copper, brass or steel is cut down the center and the halves are bent apart, so they can be glued between petals and leaves.

Such flowers can be compressed and held in a stack by a clip or silk handkerchief, wound tightly about them. Released, they "spring" open, and expand in surprising fashion. Flowers with double petals (pasted back to back) make a still better show. Magic stores stock them.

Pop Balls: These are simply flat paper decorations that open into spherical form. They are fitted with two hinged plates of aluminum, and a coil spring, so that they pop open automatically when released. Also supplied by magical dealers.

Paper Coils: Used as party favors, especially at Hallowe'en or New Year's, these colored paper coils unwind as they are pulled from a production box, and make a great show. Magical dealers supply them in much larger sizes, known as "hat coils," making an ideal production.

Spring Items: These are patterned after the more or less familiar "jumping snakes" that are frequently used as a joke. The "snake" consists of a long spiral spring, covered with colored cloth to give it a reptilian appearance. As a production item, it is brought slowly from a box, so that it appears to be growing instead of jumping. Still better are such spring items as a fake carrot, or a string of sausages (with a short spring for each link).

Rubber Articles: These are compressible and made to expand into such shapes as eggs, bottles, ice cream cones, fruits, and skulls—all very genuine in appearance. Available at magical suppliers.

Special Glasses: Trick tumblers have long been useful in magic. They are fashioned in many forms, including the following:

Bottomless Glass: A glass from which the bottom has been removed, so that if it is placed on the hand, an article dropped into the glass can be secretly removed after the glass is covered with a handkerchief.

Tube Glass: This has a glass tube in the center, so that when filled with milk, handkerchiefs can be drawn up through and apparently produced dry.

Slit Glass: The slit is cut horizontally just above the bottom. Coins dropped into the glass slide out through the slit into the hand.

Ball Glass: Much like the slit glass, but cut with a large circle at the back, so that a ball can be dropped into the glass and later rolled out into the hand.

Mirror Glass: Glass with a mirror partition; the type used in the Flying Handkerchief trick (p. 44).

Though some of these glasses can be cut to order, they do not always fill the bill. Magical dealers supply them in perfect form, in an unbreakable plastic as well as glass. It is best to use glasses with fluted sides, and a tinted glass helps hide any trickery. These are the types usually supplied.

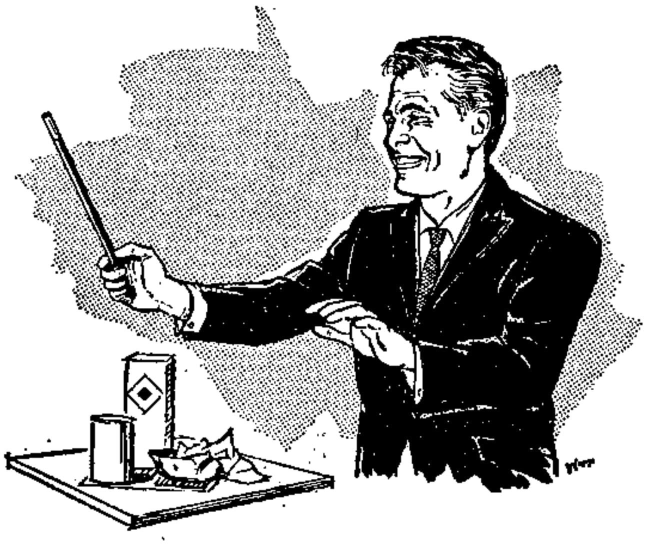
Tables: In addition to the black-art table, described on p. 18, magicians use several other styles. Dealers supply tables in three parts: a base, either solid or consisting of three legs; a center rod, which with some tables breaks in two; and a top fitted with a flange that screws onto the rod.

Any top can be made into a "black art" pattern, with wells, provided it has a drape deep enough to hide the wells, but it is often good practice to have one or two side stands with plain tops, or simply an innocent cloth hung as an ornamental drape. Some of these are constructed of wood, with legs and center rod painted aluminum, to match the metal table base.

Wands: These are easily made of dowel stock, usually painted black, with gold or silver tips. These are described in detail under the "Traveling Wand," which also explains the making and use of a "shell" wand, and in "Chemical Magic" which shows how to make a chemical storage type.

How to Present Your Own Magic Show

★ **Tips on props and preparation—Sample magic acts using tricks described in this handbook—Substitutions**



Keep smiling and move quickly to new tricks. The clever performer adds interest to the show by the way he handles himself.

IN PUTTING on a magic act, your first thought should be to give it variety where the tricks are concerned. No two tricks should be too much alike. If you vanish a glass of water, do not follow it with a bowl vanish. They don't belong in the same act.

If you produce silks from a canister, don't make another silk production from a box. In smaller tricks, some duplication is allowable, as with Silk and Candle, and Silk to Egg, each of which requires vanishing a handkerchief. But with such tricks the climax is different, which is what counts most.

It is good to follow a slow trick with a fast one, so that the act will not drag. Tricks where articles are passed for examination, naturally take much more time than those with quick suprise endings.

Furniture to Support Props. In addition to props, or actual apparatus, tables, chairs, and stands are needed in the act. It is possible to work from one table, having some tricks set up there, with others on a table in the background. If you build your own magic tables, two make a nice setup enabling you to work from one to the other.

Still, a background table, or a handy chair or low stand, is helpful when laying certain props aside, and picking up others for the next trick. By working some tricks on trays, a tray itself can be laid aside at the finish, clearing the way for the next.

In the first sample act given below, the performer can get along without the aid of a special table or an assistant. The whole thing is a one-person operation throughout. If any assistance is desirable, members of the audience are called upon to help. Tables are needed, and the magician will feel more "at home" if he carries his own.

In the second and more elaborate act described later, a special table of the "Black Art" type is advisable, though it can be dispensed with by slightly modifying the act. An assistant is needed to help with certain important tricks. This will also speed the act, as the assistant can bring on tricks as needed.

Sample Magic Act
(Without Assistant)

1. Traveling Wand
2. Flash Production Tube
3. Silk to Egg
4. Vanishing Glass of Milk
5. Block, Frame, and Ribbon
6. Confetti into Candy
7. Cabalistic Cube
8. Spooky Card Trick
9. Rising Cards
10. Egyptian Torture Cabinet or Silk Production Cabinet

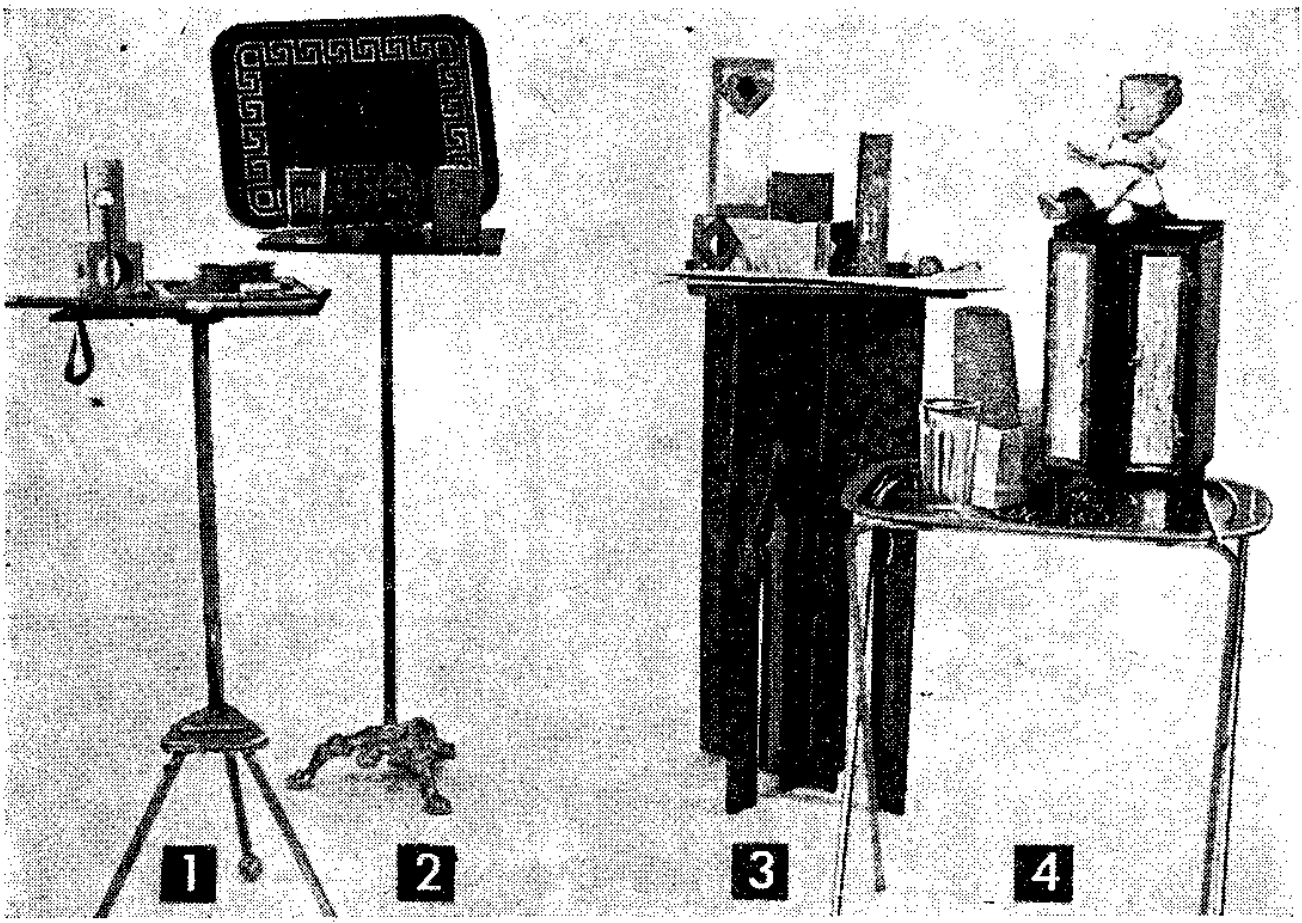
A center table is needed for this setup, with a table or chairs in the background or at sides. Two tables can be used, if you prefer to work from one to the other.

When performing with a single table, have the wand lying at the front, with flashlight and tube beside it. The tray for the milk vanish is all set up on the table, and beside it the cylinder for that trick. Behind the cylinder is the fake egg for the silk to egg.

All other items, including a box of confetti, are on a table or chair. The outfit for the Cabalistic Cube, however, can be resting on a small tray, so chimneys and cube can be in their correct positions beforehand, and it will only be necessary to bring the tray forward.

If two tables are used, have Candy and Confetti, and Cabalistic Cube, all set thereon. Other items can be on that table, unless they clutter it, in which case, they should be put on a chair, stand, or table in the background.

Ideal Arrangement for Performance Without Assistant



All the magical props needed to stage the first sample act described on these pages are in readiness on these four tables: (1) Small wooden slide stand with dowel legs and upright is light in weight, very economical, and painted silver to resemble metal; (2) Kellar Stand, a standard magic table on specially cast base, sold by magic dealers; (3) Table described in "Building and Using a Magic Black-Art Table," p. 18;(4) Snack tray on stand, light to carry and helpful in setting stage, obtainable at many dime stores and elsewhere. Normally, these tables would be spread wider so the performer could work well between Nos. 2 and 3.

Begin the Performance with Traveling Wand and then take up the Flash Production Tube. Spread the first silk produced over side of table, and drop its end in back of the cylinder standing there, so that you can pick up the special egg with it and go right into Silk to Egg.

Lay these items aside on a chair or stand as you finish with them, and work the Vanishing Glass of Milk. Set aside tray, cylinder and stand—but not the milk carton, this must remain on table or you will expose the trick.

Follow with the rest of the act, bringing items forward as needed and putting them back on the chair or background table to make way for succeeding steps.

The Egyptian Torture Cabinet and Silk Production Cabinet should not be worked in the same act, as both use the identical form of concealment. However, if the Upside Down Cabinet is substituted for the Egyptian Torture Cabinet, the Silk Production Cabinet can be added for the finish.

Presented early in the act, the Flash Production Tube will not conflict with the more spectacular Handkerchief Production Cabinet, a fine choice to end a show.

Second Sample Act
(With Assistant)

1. Silk From Flame
2. Silk Vanish from Cone
3. Candle to Silk
4. Candle from Pocket
5. Matchbox and Ribbon
6. Baffling Blocks
7. Solid Through Solid
8. Ink to Water
9. Vanishing Bowl
10. Chinese Rice Canister
11. Card in Frame
12. Rising Cards
13. Vanishing Silk from Glass
14. Flying Silk
15. Breakaway Vanishing Box

The first five tricks in the second act form a sequence. Set them up, so that the matchbox used in the Flame production is already fixed for the Matchbox and Ribbon.

The Baffling Blocks can also be set up at the start, and after you dispose of the extra block in the table well, your assistant should come on with a tray, place the original blocks

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Your Set-Up

On Table 1: Wand for opening trick, slates, chalk and cards for Spooky Card Trick; apparatus for Block, Frame, and Ribbon.
On Table 2: Set-up for Vanishing Glass of Milk, with glass and cylinder in front of tray, carton of milk and fake glass out of sight behind tray.
On Table 3: Two chimneys and cube for Cabalistic Cube; to their right, the tube for Flash Production Tube with silk-loaded flashlight beside it; in front, the two paper envelopes for Traveling Wand ready for pick-up at start of opening trick; behind chimney are the special egg for Silk to Egg with an extra glass, pack for the Rising Cards with a handkerchief hiding it.
On Table 4: Glass for Confetti into Candy, confetti in low box where cardboard cone stands; Egyptian Torture Cabinet with doll sitting on it, one spike beside it and others behind it.

Your Performance

Pick up the wand from Table No. 1 and envelopes from Table No. 3 for Traveling Wand, finally laying wand down at back of No. 3. Next, work the Flash Production Tube, laying props back on No. 3 and getting egg to go with silk in Silk and Egg. Break "egg" in extra glass at back of No. 3.

Go to Table No. 2 and work Vanishing Glass of Milk, finally laying tray on chair or handling it off stage with all props of the trick except the milk carton which remains on No. 2. This allows space on that table to place props for Confetti into Candy. Work Block, Frame, and Ribbon first, replacing them on No. 1 and then go into Confetti into Candy, which stays on No. 2.

Next, perform Cabalistic Cube at Table No. 3 and, when finished, place props on No. 4 in the space formerly occupied by Confetti into Candy props. Along with them, place the props from Flash Production Tube and extra glass from Silk to Egg.

Move over to Table No. 1, work the Spooky Card Trick and put the slates back there. Switch the pack on No. 3 for Rising Card pack behind handkerchief. After working Rising Card Trick there, move the pack, the handkerchief with hidden pack, and the wand from No. 3 to No. 2. This clears No. 3 for the finale—the Egyptian Torture Cabinet—which is taken from No. 4.

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and tubes on it and walk off with them.

If the special black-art table is not used, the assistant can bring in the blocks set up on a tray. You will then work the tricks on the tray, covering the hidden block with the tube at the finish, so that your assistant can carry off the tray. In either case, the assistant should bring on the Solid through Solid frame and hand it to you before taking off the tray with the blocks.

While you are working Solid through Solid, have your assistant put the glass of "ink" on the table. After the "ink" is changed to water, the assistant comes on with bowl, cloth, and tray. Now you can pour the water into the tray, cover it with the cloth, and do the Vanishing Bowl.

By the time the bowl has vanished, the assistant should return with another tray—or the same one!—bringing the equipment for the Chinese Rice Canisters. After working this trick, remove it from the tray, then do Silk from Glass and Flying Silk in combination. While performing these your assistant can bring on the Spirit Cabinet, ready for you to treat the audience to some spine-tingling, noisy ghosts. When this is moved aside, all is ready for the Breakaway Vanish, prepared all along, on its own stand.

Various Substitutions are Obvious. Block, Frame, and Ribbon can be used instead of Matchbox and Ribbon. Vanishing Glass of Water can be replaced by Vanishing Bowl, if a table well is available. Spirit Slates can be substituted for Spooky Card Trick and either can be put into the second sample act. Include Wrist Stocks in either act.

The Rising Cards are specially featured in both acts, but can be omitted if the stage setup is not suitable. You can easily avoid any duplication in the two acts, so each can be done before the same audience on different occasions.

Anyone ambitious enough to plan and build a "Sawing a Woman in Half" illusion can include it as the feature of the act.

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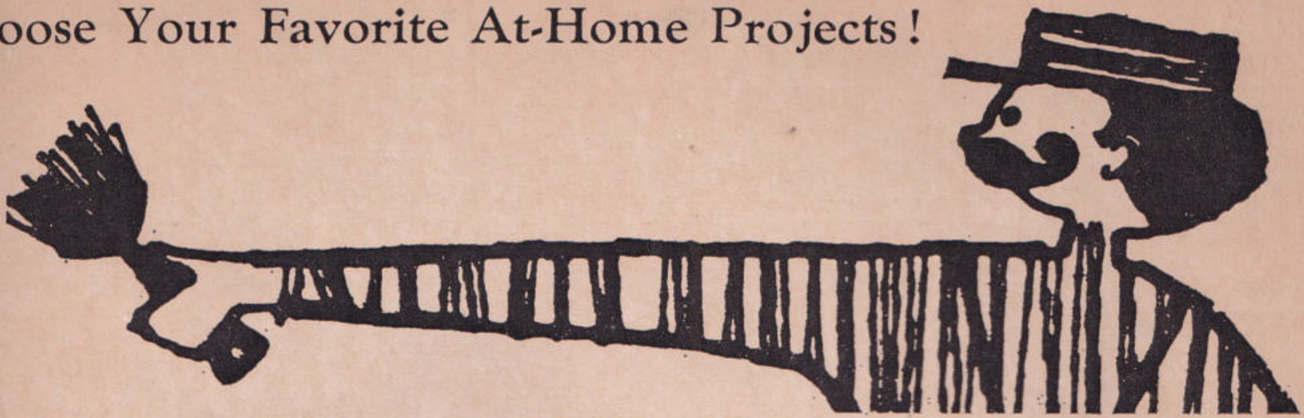

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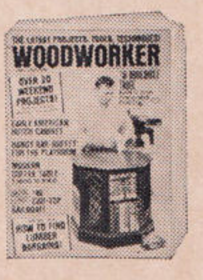

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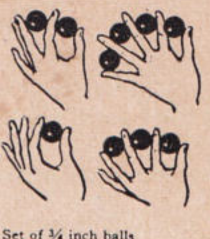

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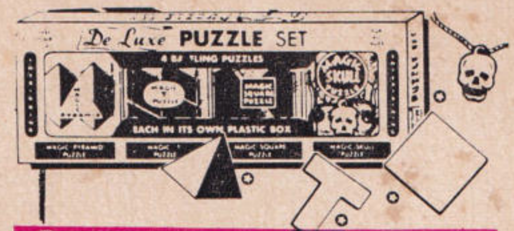

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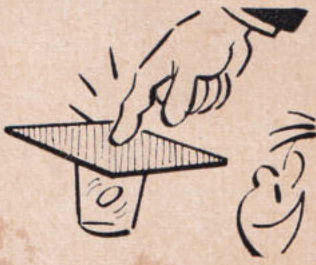

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